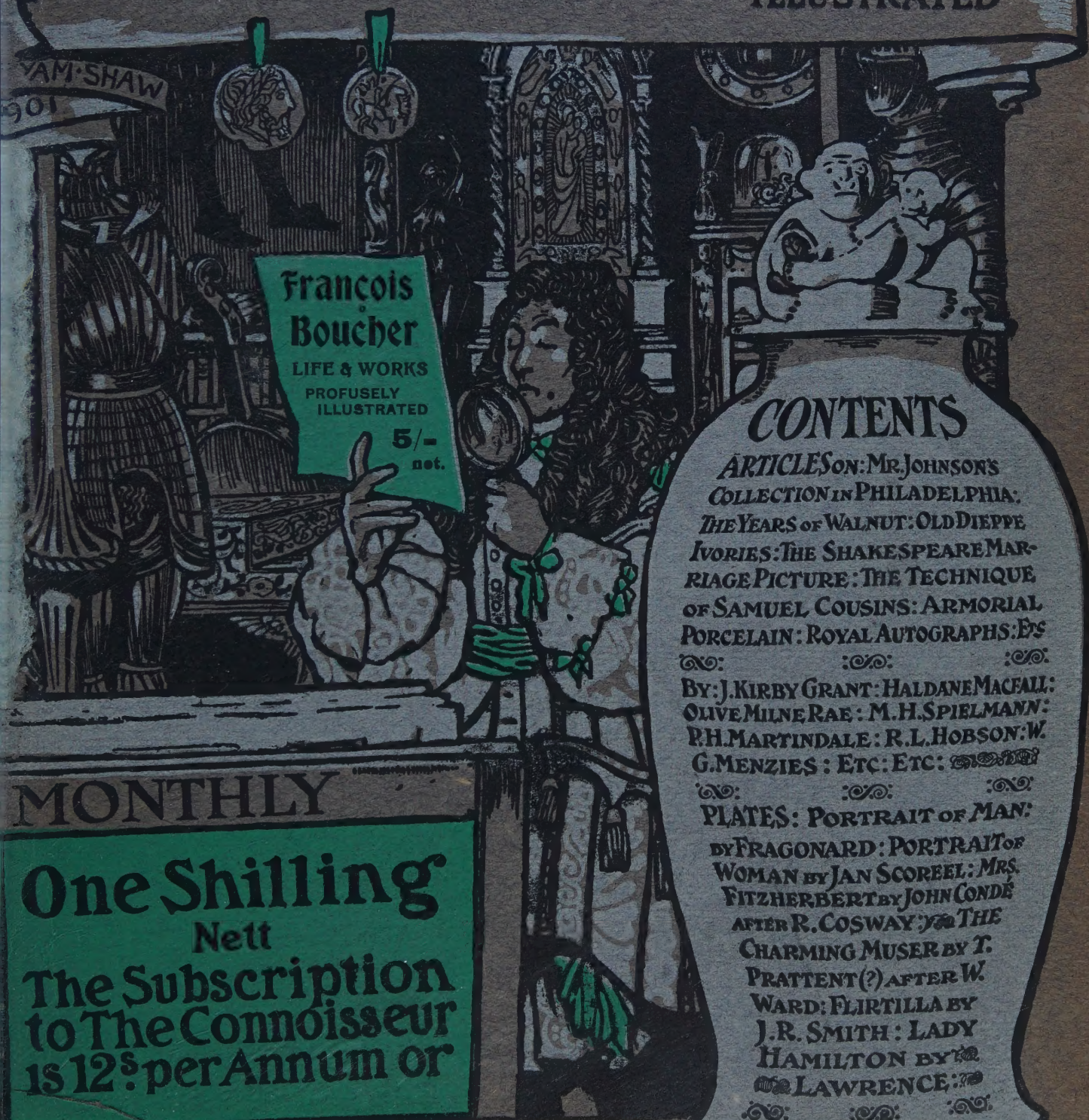


THE CONNOISSEUR

A MAGAZINE FOR COLLECTORS
ILLUSTRATED



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OF SAMUEL COUSINS: ARMORIAL
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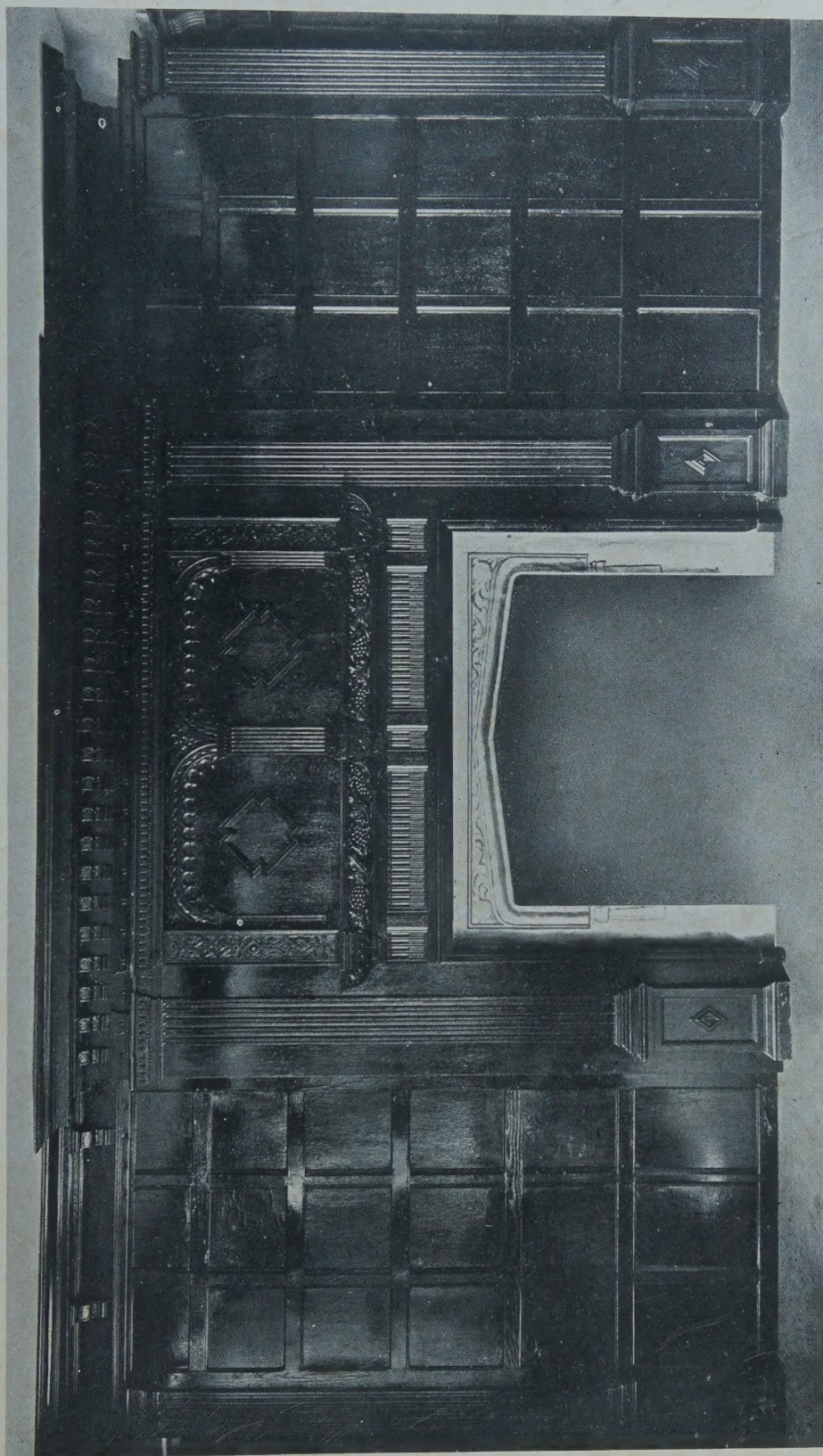
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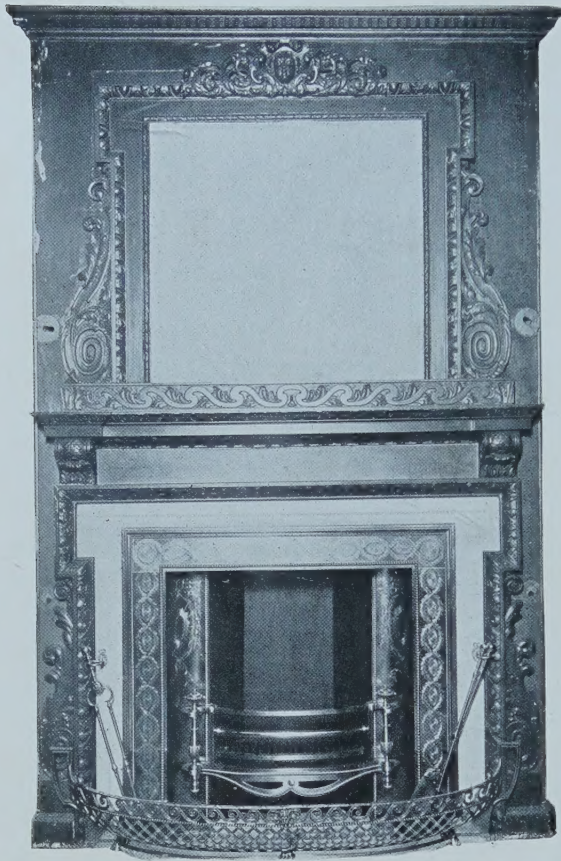


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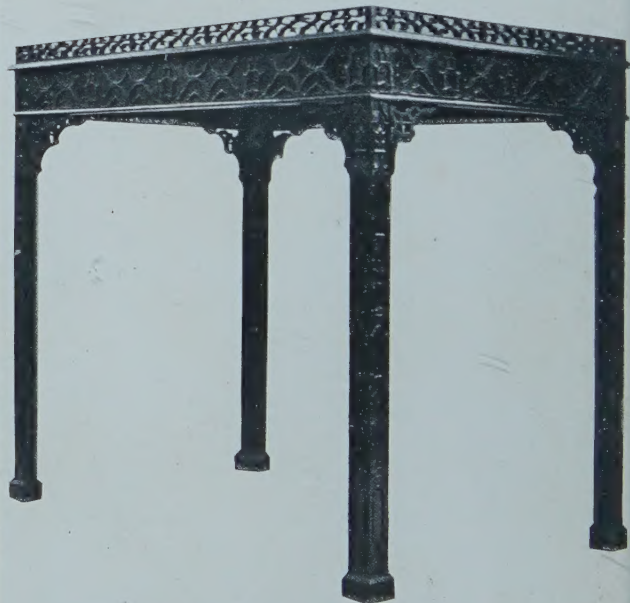
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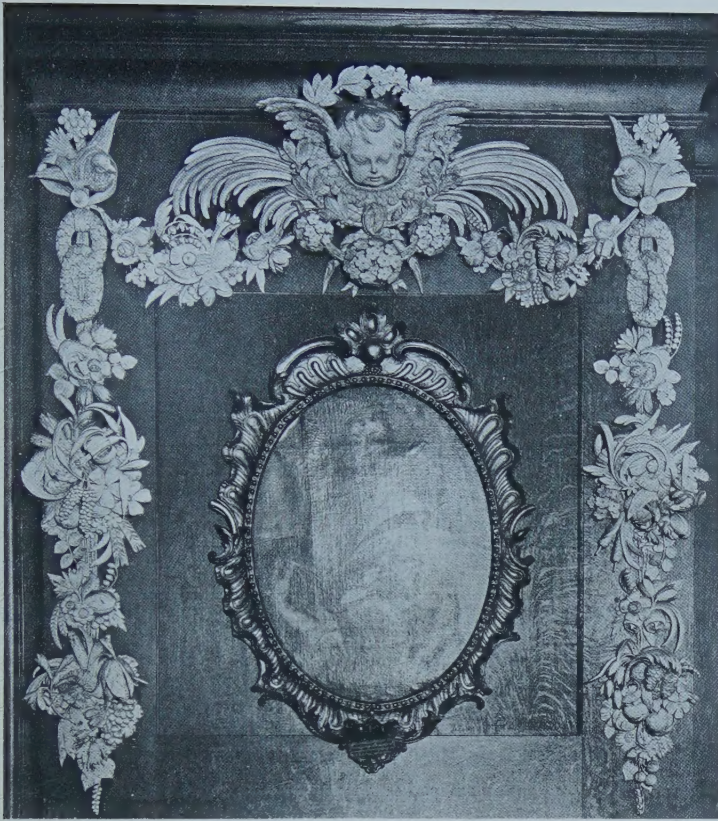
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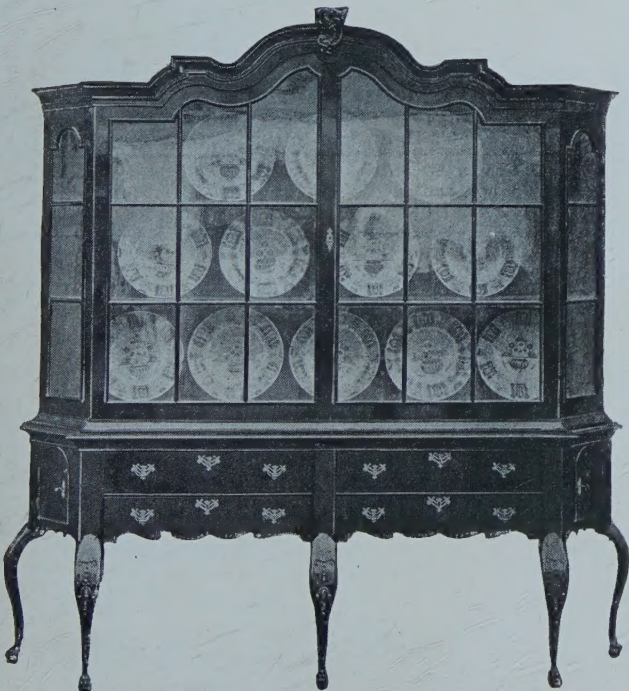
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Buyers will find that careful perusal of these columns will amply repay the trouble expended. The charge is 2d. per word, which must be prepaid and sent in by the 10th of every month. Special terms for illustrated announcements.

All letters to be addressed: "THE CONNOISSEUR" REGISTER, No. —, 95, Temple Chambers, Temple Avenue, E.C.; and replies (with a loose unused stamp for each answer), sent in a blank envelope, with the number at the top right-hand corner. If a stamp is not sent with each reply, the Proprietors cannot be responsible for the forwarding of same to the advertiser. No responsibility is taken by us with regard to any sales effected. All advertisements to be sent to the Advertisement Manager, "THE CONNOISSEUR," 95, Temple Chambers, Temple Avenue, E.C.

SPECIAL NOTICE.—No article that is in the possession of any Dealer or Manufacturer should appear in these columns.

Maundy Money.—Complete series, from Charles II. to 1908. 620 coins, mostly mint state, in Sheraton cabinet. Price £45. [No. R3,097]

Wanted.—Antique Stable Clock, face only richly gilt; also Antique Sun-dial, early. [No. R3,098]

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Mahogany Chairs.—Six exceptionally fine pierced ladder-back. Genuine. Photo. [No. R3,100]

"Connoisseur."—From beginning, unbound. [No. R3,101]

For Sale.—Genuine old Pewter Dish. What offers? [No. R3,102]

Engravings and Baxter Prints.—A collection of, for sale. Will separate. [No. R3,103]

Pottery Collection.—Private collector open to sell, value £530. Offers invited. List on application. [No. R3,104]

Baxter Prints.—For sale. [No. R3,105]

Beautiful jewelled Gold Cup, Spoon and Saucer, presented to Napoleon I. in Egypt, as per inscription; ditto Bracelet, purchased as having belonged to Josephine. [No. R3,106]

Adams and Turner fine Stoneware.—Several specimens; also old Fulham Jugs. Photos. [No. R3,107]

Old Worcester Dinner Service.—Choicely decorated, 32 guineas. [No. R3,108]

Fine old Worcester Tea and Coffee Service.—£13 13s. [No. R3,109]

Fine old Bracket Clock.—Arched brass dial (Wright, Maker to the King), £11. Queen Anne Silver Porringer, £25. [No. R3,110]

To Private Collectors.—Two valuable old family Snuff-Boxes, black, tortoiseshell and silver gilt, with Crest and Arms (Strathmore). Full particulars on application. [No. R3,111]

Continued on Page XVIII.

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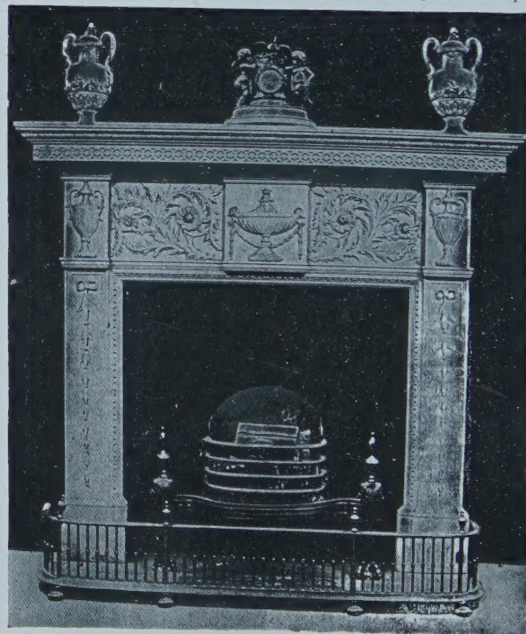
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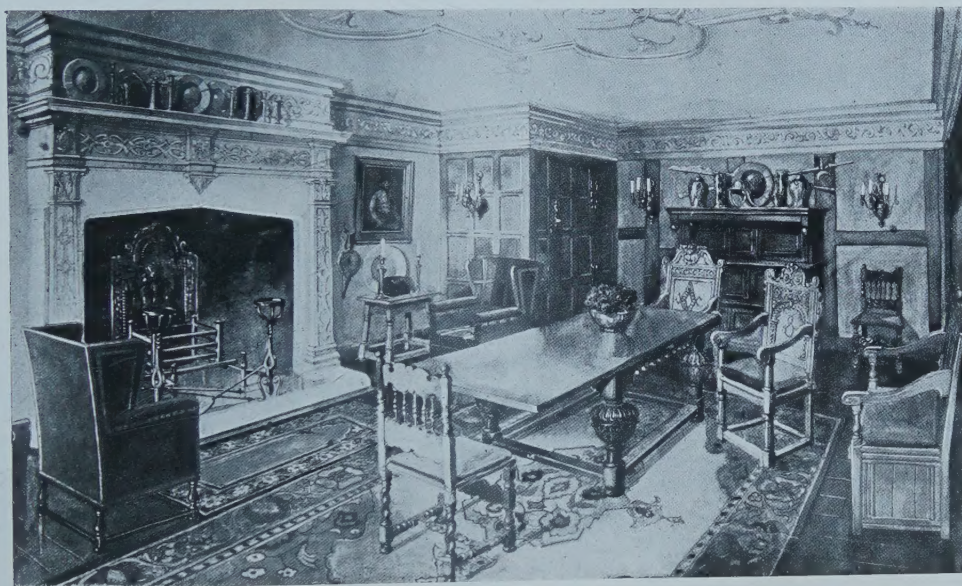


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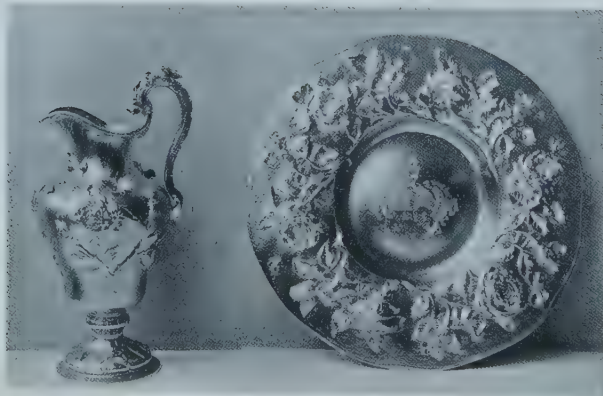
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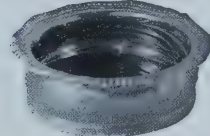
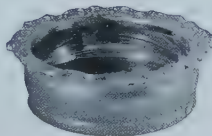
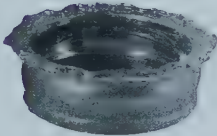
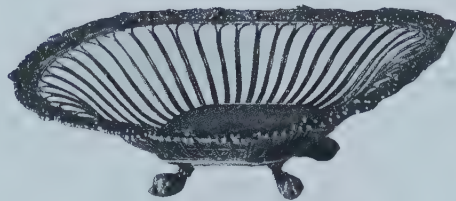
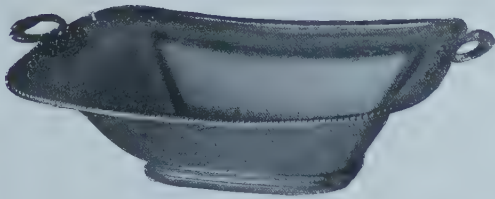
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O 15 **Old Oak Chest**, 3 ft. wide, with three long and two short drawers. See illustration. Original price - - - £4 10
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O 17 **30 hour Old Oak Grandfather Clocks**, in perfect going order. Clearing at, **£5 15s.** each.

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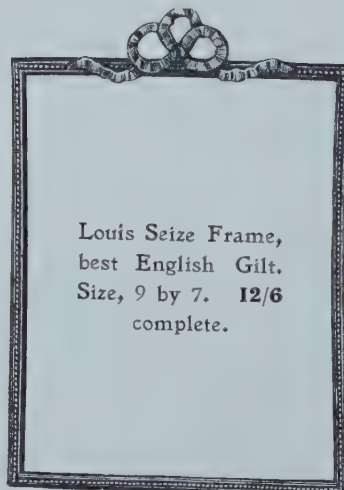
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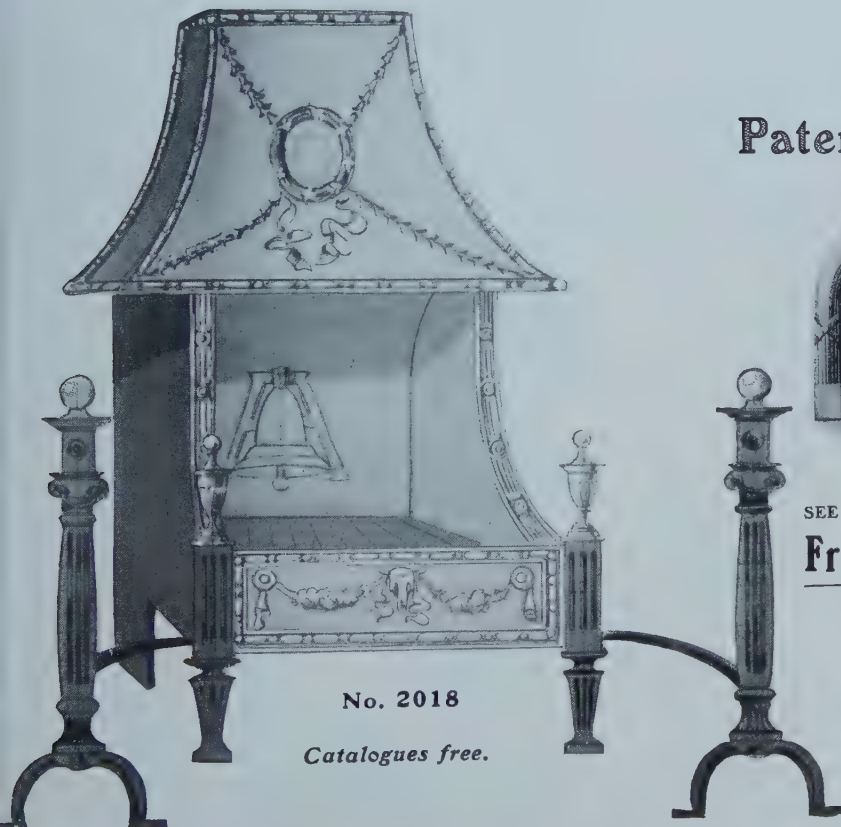
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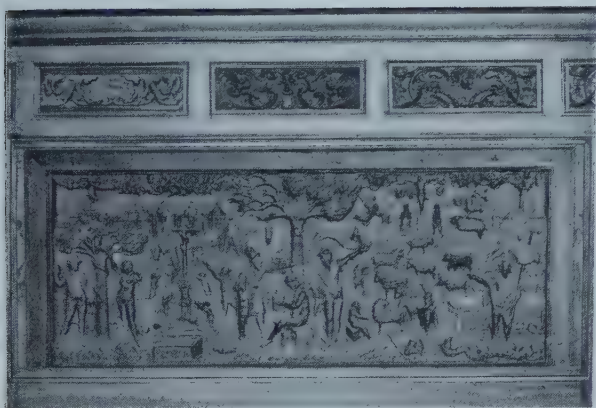
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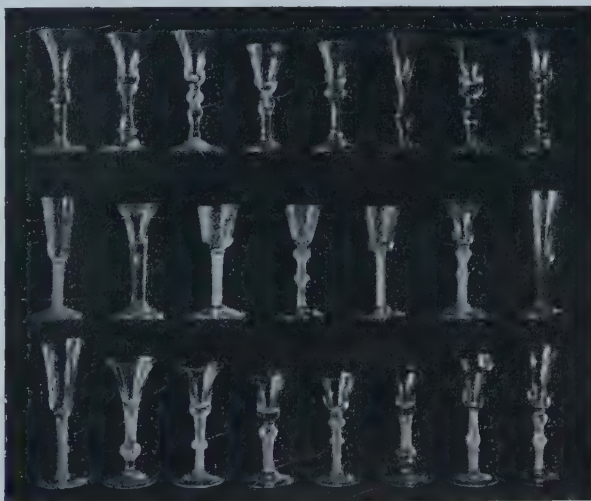
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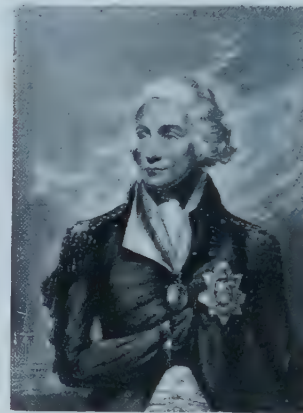
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PORTRAIT OF A MAN

BY JEAN-HONORÉ FRAGONARD

FROM THE KANN COLLECTION

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Mr. John G. Johnson's Collection of Pictures in Philadelphia Part II. By J. Kirby Grant

BEFORE passing to the interesting selection of early Florentine paintings, which forms one of the most attractive sections of Mr. Johnson's gallery of Italian masterpieces, it is necessary to conclude the review of his North Italian pictures by referring to a few admirable examples of the great period of Venetian painting. Foremost among these is a thoroughly characteristic and unquestionably authentic Paris Bordone, which is described as *Christ's Farewell from his Mother*, and which in its main features bears a striking resemblance to a picture by the same master in the Municipal Gallery at Padua. Mr. Johnson's version was formerly in the Leuchtenberg collection at St. Petersburg.

Signor Andrea Moschetti first raised the question as to the actual incident represented, and I am inclined to agree with him that the subject is not "Christ's farewell from the Virgin Mary," but "St. Martha imploring Christ to resurrect her brother Lazarus." However this may be—and all arguments must remain entirely conjectural—there can be no doubt that the Paduan picture and Mr. Johnson's, which is in infinitely better condition, are the work of the same hand. The Saviour's features, the oval of the

face framed by a downy beard, the inclination of the head towards His left shoulder, and the tender expression, are almost identical, as are the tunic, with its ornamental border, and the cloak thrown over the right shoulder, though the position of the hands is entirely different, as is only natural in view of the fact that the Paduan picture has far greater depth, the figures being shown three-quarter length. Then in the Paduan version the female saint is placed not in the same plan, but slightly behind the Saviour. But the costume, the firmly clasped hands, and the supplicating expression in face and attitude, are strikingly akin, notwithstanding all compositional divergences.

The other Venetian masterpiece here reproduced is a magnificent portrait of a Venetian admiral in armour, with a glimpse of a galley floating on the sea in the background on the left. The breastplate bears the arms of the Contarini family, from which it should not be impossible to trace the identity of the sitter. This noble portrait, which must be accepted as one of the strongest expressions of Tintoretto's genius, was at one time in the Dudley collection, at the sale of which it was ascribed to Titian. To Titian himself is given a pastoral



PORTRAIT OF A MEMBER OF THE SPADA FAMILY
BY PIERO DI COSIMO



CHRIST'S FAREWELL FROM THE VIRGIN MARY (?)

BY PARIS BORDONE

landscape which is, however, scarcely more than an excellent school picture.

In turning to the Florentine masters in the Johnson collection, we need not here enter into a discussion of the puzzling Giottesque examples. Of far greater importance and interest is Fra Angelico's *The Dormition of the Virgin*, an early and exceptionally well preserved panel by the master. There are four other known versions of this subject, which allow us clearly to trace the development of the artistic idea. The first of these is the predella of the

Cortona *Annunciation*, in which the grouping is void of interest, whilst there is little variety in the attitudes. The second version, which is the lower part of a reliquary panel formerly in the collection of Lord Methuen, shows a marked advance in this respect. The figure of the Saviour is brought into more prominence, and that of the Virgin is better proportioned, her form being clearly suggested under the robe. The third in order is a predella in Madrid, which is altogether better spaced and grouped, the figure of Jesus being the centre of the whole scene.



PORTRAIT OF A VENETIAN ADMIRAL

BY TINTORETTO

Last of all comes a panel at the Uffizi Gallery, which is laterally extended to make room for the introduction of three angels—two on the left and one on the right—who add to the solemn imposing aspect of the scene. The Saviour is again in the centre, but raised above the apostles and surrounded by a mandorla. There can be little doubt that Mr. Johnson's picture should be placed between the Cortona and the Methuen versions. The Virgin's figure is almost a repetition of the ill-proportioned figure in the former; and, as in the Cortona predella, one of the apostles

is placed in the centre in front of the sarcophagus, with his back to the spectator. On the other hand, the grouping is infinitely more varied and the individual expression more significant. In one respect the Philadelphia picture differs altogether from the four others: the Saviour is not introduced among the apostles around the bier, but is seen, surrounded by angels, in the clouds, in the act of blessing His Mother.

Variously ascribed to Piero della Francesca, Paolo Uccello, Baldovinetti, and other masters of the



MADONNA AND CHILD, WITH SAINTS

BY DEFENDENTE DA FERRARA



THE DORMITION OF THE VIRGIN

BY FRA ANGELICO

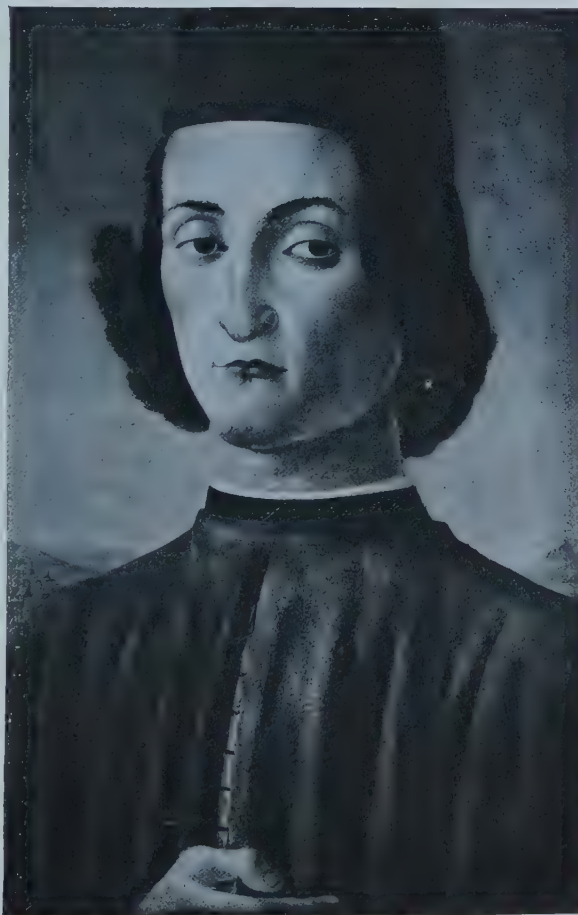
period is a very much restored profile head of a Florentine lady, long necked, with the bald forehead that was the fashion of the time, and somewhat stiff and hard in its delineation. It bears a certain resemblance, but is distinctly inferior, to a portrait in the National Gallery, which the official catalogue ascribes to Piero della Francesca. Whilst the collection contains no authentic work by Fra Filippo Lippi, there are no fewer than three examples of the art of one of his followers, Piero Francesco Fiorentino, who has only in comparatively recent days been rescued from the oblivion of centuries, and has lately been given much attention by the students of early Florentine art. The most notable of these three is a *Virgin and Child*—a panel 25 in. by 16 in., the Madonna tenderly holding the Infant Saviour, who is standing on a table facing the spectator, the background being a decorative arrangement of roses seen against the sky. The attribution of another Madonna panel to Fra Filippo is open to serious doubt. Not only the types and forms of the Madonna and Child, but more particularly the treatment of the landscape background certainly suggest the hand of Botticini.

With Botticini we enter the circle of the



PORTRAIT OF A LADY

EARLY FLORENTINE



PORTRAIT OF A YOUNG MAN BY "AMICO DI SANDRO"

Botticelli school, of which the Johnson collection contains several examples, though none of them can be accepted as the master's own. Foremost among these is a large cassone panel of rich colour, which represents the *Reconciliation of the Romans and the Sabines*, and is undoubtedly the work of Jacopo da Sellaio. Another important cassone panel, depicting some episodes from Boccaccio's tale, *Nastagio degli Onesti*, is probably the work of the same master, who has been recognised as the author of a cassone front illustrative of the same story in the possession of Mr. Vernon Watney. There can be little doubt that the portrait of a young man with curly locks, which is here reproduced, is from the hand of Mr. Berenson's "Amico di Sandro," whatever artistic personality may be hidden under this name. In every respect, and particularly in the greyish flesh tones, the greenish blue sky, the red of the cap, which is cut through by the frame, and certain mannerisms in the delineation of the features, this portrait tallies with the famous profile head of Giuliano de' Medici in the Morelli collection at Bergamo, of which the Berlin Museum has a replica, and with an anonymous portrait by the same master, which was in the

now dispersed Hainaner collection.* Mr. Mason-Perkins has advanced the theory that Mr. Johnson's picture is another portrait of Giuliano, since the features, which are here seen full face, correspond with those of the profile head at Bergamo. That there is a certain likeness, especially in the shape of the long, narrow, overhanging nose, is undeniable;

on the right in a flowering meadow bordered in the background by a rose hedge—a school picture of great beauty and delicate feeling.

Better represented in this remarkable collection than any other Florentine master is Piero di Cosimo, though none of the three important pieces with which he is here credited represent that phase of his art



VIRGIN AND CHILD

BY PIERO DI COSIMO

yet it is inconceivable that the profile mouth of the Giuliano portrait would take the shape of that in the Philadelphia portrait, if it were turned round to face the spectator. More convincing proof would be needed before the identity of the youth in Mr. Johnson's portrait can be established.

Two other pictures that are, or have been, ascribed to Sandro Botticelli are a tondo of the *Madonna and Child with two Angels* in an open landscape by a painter who must have been influenced in turn by Sandro, and Filippino Lippi, and Domenico Ghirlandajo, and a *Virgin and Child with the youthful St. John* on the left, and a round faced angel

by which he is best known to the great public, and of which the *Death of Procris* at the National Gallery is so admirable an example. The portrait of a bearded middle-aged gentleman, of the Spada family, in a dark costume and biretta—a work of meticulously careful execution—is clearly dated 1512 on the letter held by the sitter's right hand. On the index finger of his left hand is a ring with his family crest. Less certain is the authorship of the rather Mantegnesque portrait, which, by the introduction of the caduceus held in the sitter's bony hand, is marked as the portrait of some physician. It has been given to the master by no less an authority than Mr. Berenson; and though the whole style of the painting is altogether different from that

* See THE CONNOISSEUR, No. 69, May, 1907, frontispiece and page 53.



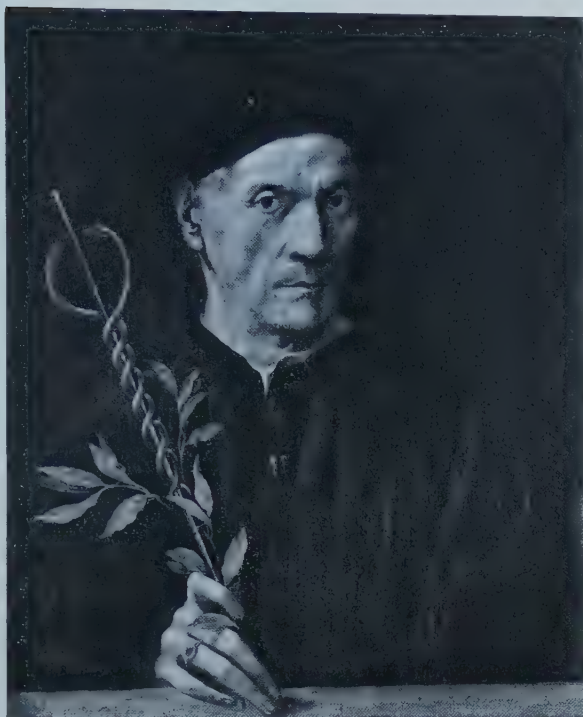
PORTRAIT OF A YOUNG GIRL

BY JAN SCOREEL

IN THE COLLECTION OF MR. JOHN G. JOHNSON, PHILADELPHIA

of the Spada portrait, it should be borne in mind that, according to Vasari's gossip account of Piero's life, this master's manner underwent frequent and significant changes, especially in the closing years of his life. If the picture is by Piero di Cosimo, it must certainly be placed among his latest works.

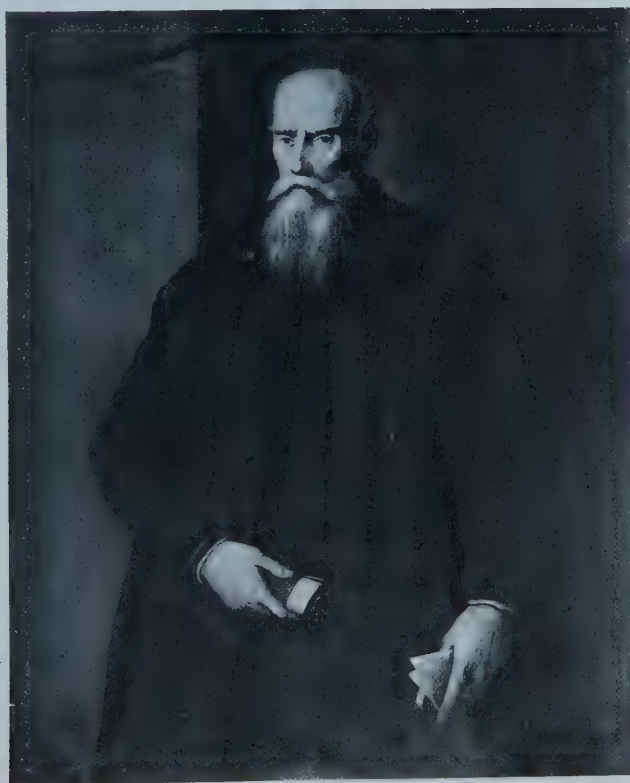
No such doubt attends the question of the authorship of the octagonal panel which represents the *Madonna and Infant Saviour*, with characteristic glimpses of landscape in the background at either side. The Christ Child is standing on the Virgin's lap, His head turned



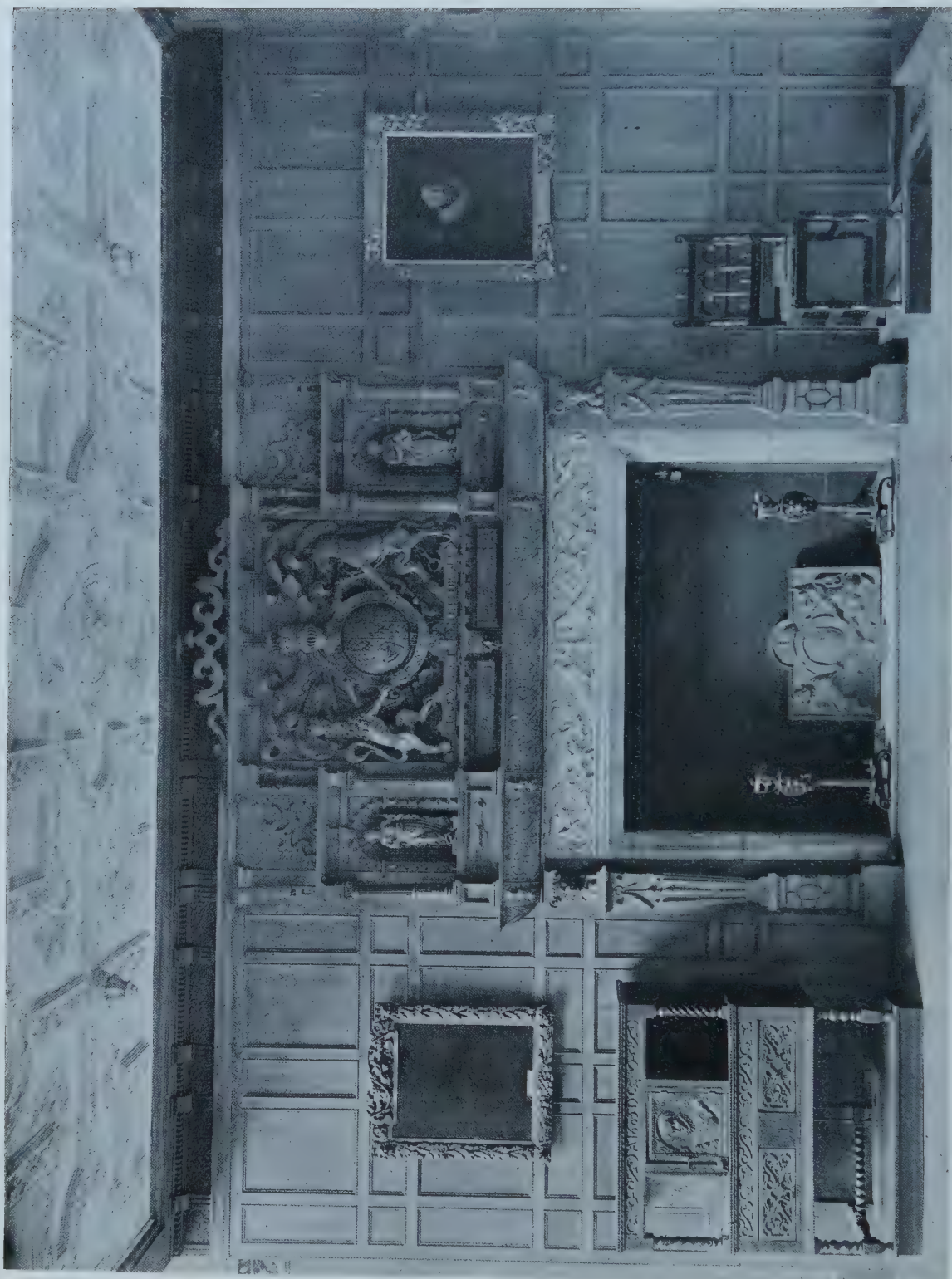
PORTRAIT BY PIERO DI COSIMO

towards the spectator, whilst with His left hand He is gently pulling the Mother's face towards His own. The folds of the drapery, the type of the Virgin's face, and the shape of her hands, are all thoroughly characteristic of his style at the period when he painted the *Magdalen* which was formerly in the collection of Senator Baron Baracco, and is now in the National Gallery of Rome (see *THE CONNOISSEUR*, No. 73, September, 1907). Like this *Magdalen*, Mr. Johnson's panel must have been painted during the first years of the sixteenth century.

(To be continued.)



PORTRAIT BY SEBASTIANO DEL PIOMBO



BUILT IN 1669

ROOM FROM THE "OLD PALACE" AT BROMLEY-BY-BOW



The Years of Walnut

By Haldane Macfall

INTRODUCTORY.

To come to an understanding of the Age of Walnut in English Furniture, it is well to remember out of what it sprang. When Cromwell passed away amidst the sombre threat of collapse that lay upon the ending Commonwealth, the English home had become a democratic affair—as far as democracy went in those days—an affair, be it understood, of the dominion of folk of gentle blood still. The decencies and comforts of life had spread undoubtedly from the palatial mansions of the great families to the houses of the smaller gentry and of the city burgess. I propose, therefore, in these essays upon the furnishment of the English home from the year when Charles the Second came into his own again, to follow the development of the types of ordinary furniture of what we now mean by the word “home,” rather than to treat of rich and rare palatial pieces, which were of necessity made only for princely houses, and give us no idea of the habits of the home of the ordinary well-to-do folk. Silver furniture, when all’s said, was a thing to boast about even by the greatly wealthy amongst the greatly wealthy—and most of such precious stuff was but made to the order and the freakish whims of the king’s mistresses and of such dandies and extravagant jades as sought to rival these in their profusion, even though the ladies were of quality and wore a coronet and the marriage ring. At the same time we must not wholly ignore rich pieces which influenced more modest designs.

First of all a caution or so. It is well always to remember that we can only hope to settle the date at or about which a vogue set in; and that, too, in but rough fashion enough. The continuance of a vogue may last long after other vogues have set in and shouldered it from the favour of the houses of

the makers of the mode; and in country places the lately discarded vogue would linger on still longer. But it is astounding how soon most vogues in furniture died out, or rather gave birth to new.

Another point: the walnut fashion had not its beginnings even in the homes of the English wealthy—’twas from Italy, chiefly, came much of the style and form of furnishings, not without Italy’s considerable overdoing of ornament, and other things that were crude, in renaissance design. From Italy to France it came, the French simplifying and considerably beautifying it in the lopping—yet not wholly. From France it stepped into the Low Countries, passing into the hands of a breed of artists who have ever combined severity and restraint of craftsmanship with realism of statement. The Dutch and Flemish forthwith still further purified the fashioning of furniture, whether it came from Italy through France, or from Spain and Portugal, or straight out of the East in the cargoes of their great-hulled, lumbering, high-pooped shipping. We English had the good fortune to take our lesson from the Dutch; adding our own superb craftsmanship to the skill and taste of the Dutch, it so came that we created the purest form and the most beautiful furniture of the modern world.

We shall perhaps get the best idea of the whole business, and rid it of its apparent intricacies, by running the eye at a glance over the English home in which our forefathers moved when Charles the Second came to be king over us.

The Jacobean room (James I. to Cromwell, say 1600 to 1660) had remained much the same during the first half of the century.

The room from the “Old Palace” at Bromley-by-Bow, built in 1606, and demolished a few years ago and set up at the South Kensington Museum, gives



OAK CHAIR OF 1649, SHOWING THE FORM THAT
PERSISTED THROUGH CROMWELL'S YEARS



OAK RESTORATION-STUART CHAIR; IN THE
CROMWELLIAN MANNER

a good idea of the Jacobean home of the more wealthy when the Merry Monarch landed in England—its wainscotting, its ceiling, and its hearth.

The first chair here shown is a particularly handsome specimen of what is known as a Cromwellian chair made in the year 1649, as the date on the back proves—the year that Charles the First met his death at Whitehall, and Cromwell came to supreme power—which chair, though it be a somewhat princely piece, gives the type and form of the seat of honour that dominated the years of the Commonwealth. Its stuffed seat and back are covered with maroon leather, over which is stretched canvas worked with a flowered pattern in coloured wools in the manner of a carpet, and known in those days as "Turkey worke." There are two points to note about this chair besides its type. One is that the barley-sugar "twist" appears in its turning—a form of turning very rare in England before Charles the Second's day, the usual Cromwellian turning being "ball" or "ring and ball" turning or the "baluster" turning. Another point is the raising of this twisted stretcher high up between the front legs, instead of being low down as a foot-rest, such as we find in the two preceding reigns. The abolition of this foot-rest, no longer needed now that the

rush-strewn floor, fitly known as the "marsh," was gone, must have been a great added comfort to the heels when one was seated.

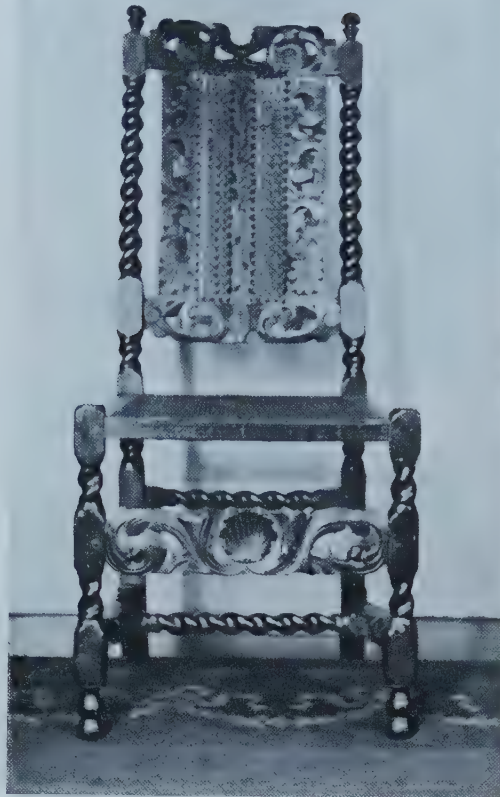
Before we get to Charles the Second's day, let us be clear also on another point. As characteristic of Stuart walnut as the "twist turning" is the "cane-work." It is quite true that rare pieces of late Cromwellian exist which are caned; but cane cannot be looked upon as in any way having the shadow of a vogue before Charles the Second's landing in England.

Though the republican sentiment was abroad in Cromwell's day, the chair still remained the seat of the lord and lady of the house, of the master and mistress—the guests, however exalted, still sat at table, when that table was long, upon benches, or, if the table were of the more convivial oval or round-topped gate-legged type, they sat them down upon stools. Indeed, even at the long tables they often sat on stools instead of benches. These Cromwellian stools were turned, as to their legs, so as to match the tables to which they belonged, for which they were made in sets, and under which they used to be packed on their sides, lying across the foot-rails of the table when put out of the way. These stools, mark you, were made in sets, which the chairs rarely were.

The Years of Walnut



THE CROWN-CHAIR WITH TWIST-LEGS AND
STRETCHERS OF 1660-1665 (BY KIND
PERMISSION OF MAJOR RAYMOND SMYTHIES)



THE CANE-CHAIR WITH THE CARVED STRETCHER OF
1665 (BY KIND PERMISSION OF
MAJOR RAYMOND SMYTHIES)

The Jacobean architecture, and its answering style of decoration and furnishment within the building, were due to the dominance and genius of Inigo Jones. He died in 1653, seven years before Charles the Second came to the throne. His art had largely transformed the Englishman's home; his fertile and active brain planned the decorations which for years led the design of the English craftsmen. He swept aside all hint of Gothic ornament, and set up in its place the classic and pseudo-classic forms that took possession of the four walls of the Jacobean room, not only through Jacobean days, but on through the walnut years, and into the mahogany age of the Georges; he it was who took the stage out of the centre of Shakespeare's theatre, set it up at the end of the auditorium, and gave us the playhouse in all its essentials as we know it to-day. Fire and war consumed or sent bankrupt the greater part of his design; but his master-spirit lived on after him, and moulded the wits of even greater men.

The Years of Walnut.

Charles the Second came to the throne in 1660, to rule over a people weary of war and of depressing solemnities. Having broken a few solemn oaths and covenants; dug up the dead bodies of Cromwell and a few others whom he had feared to touch when alive; and for a few days looked down upon, as from a theatre, certain other old parliament men being dragged on hurdles to hangings and burnings and ghastly tortures, he took the serious hint from a wiser old head, stopped the ugly business of revenge, and settled down to a life of convivial pleasure.

With the coming of the Merry Monarch, there were two consummate artists about to rise in the land, whose far-reaching influence was to affect still further the English home. Christopher Wren and Grinling Gibbons (or Gibbon) had spent their childhood and youth in Charles the First's and Cromwell's violent years, far from the frantic din. They were destined to recast the whole design of English

architecture and furnishment. Their genius overshadowed the Restoration years, and made the age of walnut their own—on through the reigns of Dutch William and his queen, and of good Queen Anne—the two men dying within a couple of years or so of each other at the dawn of the graceful era of mahogany in the first George's days. The strange part of the affair is that the man who became England's greatest architect was without technical training! whilst it was the English ship, the glory of the nation in war, that gave to us, out of the ship-building yard at Deptford, our splendid school of English wood-carving.

Sir Christopher Wren, born in 1632, Charles the First being king over us, was twenty-one when Inigo

part of Greenwich Hospital and of Hampton Court Palace—this last in rivalry of the palace of Dutch William's enemy, the Grand Monarque, Louis Quatoze. His great masterpiece, the Cathedral of St. Paul's, he began in 1675, a significant year, as we shall see, for the English home; and, taking thirty-five years in the building, finished it in 1710, four years before the death of Queen Anne. His style at once affected all English design. The Dutch influence, and the French through Holland, which came into the land with Charles the Second and his courtiers and mistresses—particularly his mistresses—completely changed and beautified the English home; but had itself to be modified and nationalised through the English craftsmen who were brought up



DAY-BED OF OAK AND WALNUT, WITH CARVED STRETCHERS OF 1665 COVERED WITH RED VELVET

Jones passed away; twenty-eight, therefore, when the Merry Monarch came to England. After the Great Fire, which destroyed some thirteen thousand houses and eighty-nine churches in the city of London, the splendid opportunity came to him to exercise his genius in designing masterpiece after masterpiece in a wide employment of that genius that is unparalleled in our history; and the good fortune of a long life, unimpaired vitality, and the continuous goodwill of four successive sovereigns, enabled him to see many of his mighty designs fulfilled. His art dominated English architecture during the reigns of Charles the Second, James the Second, William and Mary, and Queen Anne, and the early years of the first George owed tribute to him. He died in 1723 in George the First's mid-reign, three years after the death of his great contemporary, Grinling Gibbons, and at the coming of Chippendale and the great cabinet-makers of the mahogany years.

Wren, the son of a Dean of Windsor, built, as all know, St. Paul's Cathedral and most of the city churches after the Great Fire; also the larger

in the Cromwellian tradition, and through Wren, who was a part of that national evolution.

The genius of France, dominant in Europe during the pompous years of the Grand Monarque, we shall see filter into England's homes only when modified by the English craftsmen's taste, and whittled down by Wren's restraint of form. He made the interior of the house accord with its exterior ornamentation; he found in Grinling Gibbons a carver to his hand, and he employed that supreme carver's genius to the great enhancement of both their reputations, sharing with him the chief glories of the splendid years that were to give us the polished achievement of the age of walnut.

Now, as regards the decoration of the walls of the rooms wherein strutted and gambled and led their light lives the much bewigged dandies and frail ladies of King Charles the Second's days.

There had been considerable change of fashion during the preceding Jacobean years. In the middle of Charles the First's reign there was one, surnamed Christopher, who had patented the enamelling and

The Years of Walnut

gilding of leather, which became much used as a wall decoration over the plaster, or even over rough paneling. This enriched leather, or tapestry, a very expensive luxury only within reach of the rich, was later replaced by letting pictures into the wainscot, which became a considerable vogue amongst the well-to-do, until at last the wainscot became little more than a frame for pictures, generally either family portraits or pictures of the kings and queens of England.

So we find Evelyn bitterly deploring the going out of use of timbered panelling, and crying aloud for the law to prevent it. But no law was needed. With the coming of Dutch William to the throne,

The stretcher from between the front legs of the chair was being thrust back between the side stretchers, and in place of it there was used, but higher up between the front legs, a decorated "ornamental stretcher" that carried out the picturesque design of the upper part of the back of the chair known as the "cresting." And the Flemish craftsmen were adapting these ideas to the Flemish chair—a caned chair.

The Merry Monarch, being settled at Whitehall with his Court, naturally brought with him the fashions of the more handsomely furnished land where he had spent his exile. Everything the king and his courtiers could do to blot out the greyness



CANED WALNUT DAY-BED, WITH CARVED STRETCHERS OF 1665 (BY KIND PERMISSION OF HORATIO P. FENNER, ESQ.)

the whirligig of fashion brought back the lining of rooms with oak panelling again—within twenty years of Evelyn writing his screed—but with a difference, as we shall see.

The Corinthian columns, with their foliated capitals (tops) in the oak panelling of the Restoration years, are very characteristic. Wren's panels developed the Jacobean design in very marked fashion, changing it so that the flat panel set within and behind its framing mouldings as seen at the "Old Palace" at Bromley-by-Bow, was raised and brought forward by means of a bevelled edge, until it projected into the room in front of the level of the styles that held it as seen at Hampton Court.

Charles the Second, with his impoverished courtiers, had passed his exile first in France for awhile, then, driven out of France for political reasons, he had settled in Holland. In France, Lebrun and the great French cabinet-makers were employing in the cresting and woodwork of their chairs the crown supported by cupids, and the S-shaped curves in their carving.

and severe simplicity of the Puritan home of the Commonwealth they did do. Gay colouring and handsome furniture took the place of Puritan bareness.

For the first few years of Charles the Second's reign, no doubt the room of the English home was much like the Jacobean, such as, if we take a more important house for example of it, we find in the "Old Palace" at Bromley-by-Bow. But the barbarous wrecking of the belongings of the royalists by the Puritan soldiery of the Commonwealth created a need for new furniture which had much to do with what seems an almost revolutionary forward movement in its type, if we do not keep in our memory the Jacobean craftsmanship from which it sprang. The Countess of Rivers's house at St. Osyth, for instance, had been rich plunder that the parliament-men had not hesitated to loot and destroy—tearing down and cutting to pieces, or carrying away the costly hangings and furnishings of the place. Her losses there and at Melford, in Sussex, are reputed to have been of the value of £100,000 to £150,000.

And we know that Sir Richard Minshull's house at Bourton, in Buckinghamshire, was despoiled of his very locks and keys; aye, of his very hinges. Indeed, it was little likely that men would spare such things who plundered Westminster Abbey, even pulling down the organ-pipes and parading the streets making a mock of playing upon them. Royalist and Round-head played tit-for-tat with a vengeance.

Wreckage of good furniture meant the need for making more; and when the king came back the craftsmen had a busy time of it. As the Merry Monarch stepped on shore his poverty was at an end. England was his heritage, and he made it his playground.

The years of walnut may be clearly divided into three periods: (i.) *Stuart Walnut*, Charles II. and James II., from 1660 to 1689; (ii.) *Orange Stuart Walnut*, or Transition Walnut, William and Mary, 1689 to 1702; and (iii.) *Queen Anne and Georgian Walnut*, Queen Anne 1702 to 1714, George I. 1714 to 1727, when walnut passed into mahogany.

Between these three styles there is the most marked difference.

There is at South Kensington a chair of true Cromwellian form, with red leather stretched across its Cromwellian back and seat, strained by rows of brass-headed nails in true Cromwellian manner. But its front stretcher, with its rudely carved cupid's head and S-curved scrolls, tells of its making by the Stuart walnut craftsmen. However, it is a handsome affair for all its simplicity, and a good example of the transition from Cromwellian.

At Charles the Second's coming to the throne in the May of 1660, we find the Cromwellian chair yielding up its panelled back or leather back to the Flemish framework of oak set between the outer uprights of the back, with large meshed cane work across the space, taking the place of the solid oak or upholstery or leather. A fine example of this may be seen on the third page of Mr. Macquoid's volume upon *The Age of Walnut*, which no collector should be without. The oak or leather or upholstered seat also gives way to cane work. And the outer uprights of the back, the legs of the chair, and the stretchers between the legs, all take on the graceful "twist turning" so characteristic of the Merry Monarch's years, and which we find in chair and table-leg and in the stands of the new piece of furniture that arose in England in his reign, known as a "chest of drawers," as well as in the stands for cabinets.

Chairs were not yet used at meals; but the oval or round-topped gate-legged table, with twisted legs, came into wide vogue, and the stools, with their rich

"squabs" (cushions) set round about it, all take on the cane seat and these twisted legs and stretchers. The Cromwellian joined oak bench gives place to the cane-seated settee, also with twisted legs and stretchers, and with its long "squab"; or, if without cane, the seat is upholstered. And the "day-bed" (or "chaise longue") comes in, and follows the same fashion of cane seat and twisted legs and stretchers; and a very handsome piece of furniture it was! Be it remembered that all this caned furniture had its "squabs," as had the Jacobean oak before it.

Then, in compliment to the restoration of the royal line—for the very cabinet-makers turned royalist—there came the crown-chair, with twist legs and stretchers of 1660, the top stretcher of the chair having a crown in its centre, often supported by cupids; and the Flemish cane chair was still further imitated by the uprights of the framework of the caned back, as well as its bottom stretcher above the seat, being carved, the cane work now taking up a smaller portion of the back by consequence, in order to leave space for the larger area required by the carved wood, especially as a central upright third piece of carved wood was run up the middle of the cane work on occasion. The legs are straight, with twist-turning, as are all the stretchers between them.

Next came the cane-chair with the carved front-stretcher of 1665. To the need for new furniture produced by the Puritan wreckage, there came another and stupendous incentive in the shape of the Great Fire of 1665 that laid London waste, burning down huge stretches of the houses of the well-to-do, and of the ordinary citizen. A new London sprang up on the ruins—and this new London had to be furnished. The catastrophe brought wide work to the craftsmen, the craftsmanship of the walnut workers further developed the Flemish type. A carved front-stretcher was set between the front legs of the chair, hiding with its elaborate ornament the real strengthening stretcher which ran between the two side-stretchers—this carved ornamental front-stretcher repeating, as a rule, on a larger scale, the top stretcher of the back of the chair, often with the crown at the centre. In the specimen here shown, the crest of the owner takes the place of the crown—a pair of wings outspread. This carved stretcher also appeared upon the caned stools and caned day-beds of this period.

It will be noticed that the crown on the cresting and on the stretcher of these early Carolean chairs, is often supported by cupids, in the style of the silver designed from 1665 to 1675. Note also the large open mesh of the cane-work of these early years.

The Years of Walnut



FIVE-CROWN CANE CHAIR, WITH THE FLEMISH
SCROLLED LEG OF 1670 (BY KIND PERMISSION
OF HORATIO P. FENNER, ESQ.)



A ROYAL CROWN CHAIR, WITH THE FLEMISH
SCROLLED LEGS

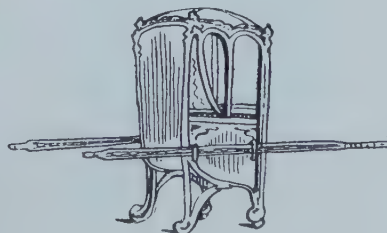
If the caning be original, it should feel quite smooth to the hand when passed down the under side of it—whereas recent caning is hairy underneath.

About the year 1670 appeared the cane-chair with the Flemish scrolled leg; and the gracefully curved scroll leg, ending in the Flemish scrolled foot, largely took the place of the straight turned leg that had come to us from the years of the Jacobean oak. Sometimes the straight turned leg was made to end in a curved Flemish foot. The scrolled leg was later to lead to the great development of Dutch William's day, known as the "cabriole" leg, that was to usurp in Queen Anne's and the Chippendale mahogany years almost every

other form of chair-leg. In the specimen of scrolled leg here shown we have the back not only with the crown in the centre of its cresting, and of the lower stretcher between the legs, but repeated in the centre of the upper uprights to the caning of the back, and again repeated for the fifth time at the centre of the lower brace of the back. Hence the name sometimes used for these chairs of "five crowns and ten feathers"—the ten carved S-curves being much like curled feathers.

Beside it is a crown chair with the Flemish scrolled legs, and the royal supporters, evidently once belonging to the royal house; and made somewhat later in the reign, but of the type of the 1670 period.

(To be continued.)





Old Dieppe Ivories

By Olive Milne Rae

No visitor to Dieppe can have helped noticing the workers in ivory who carry on their craft in full view of the passers-by in some of the little shops near the entrance to the Casino. Their deft workmanship, though somewhat mechanical and lacking both in finish and true artistic feeling, is interesting not only as illustrating the various processes of cutting, saw-piercing and filing, but also because it is a survival of an ancient art industry for which Dieppe has been famous for nearly half-a-dozen centuries. To-day, of course, the spirit of the *moyen age* does not exist. The shop windows of the quaint old town are filled with a profusion of carved ivory—crucifixes, rosaries, toilet articles and many other useful and ornamental things which are, however, of no particular excellence of workmanship. The carvers, nowadays, are simply artisans who turn out their works by the gross, copying with varying degrees of precision the models before them; but in the old days they were artists of a very high order and consummate skill, as the specimens of their handiwork in the little museum of Dieppe abundantly show. They shared with the Flemish craftsmen the distinction of being the only people in Europe who devoted themselves to this particular trade, and Dieppe can boast of great names among its artists in ivory, whose surviving works show that they were second to none in their art.

Ivory-carving is one of the oldest arts of the world. The earliest piece of ivory work extant is a rude incised engraving of a mammoth upon a fragment of mammoth's tusk, which must

have been executed by a contemporary of the animal. This ancient work of art is preserved in the museum of Le Jardin des Plantes in Paris. From then down to the present day there has been a constant succession of ivory workers, and among those of comparatively modern times the artificers of Dieppe hold a high and distinguished place. The archives of the little old town contain no very distinct references to the date or origin of the commencement of the industry there, but in *Remarques sur les côtes d'Afrique, appelées Guinees*, which appeared in 1669, the traveller Villant de Bellefond says, "les Dieppois découvrirent les côtes de Guinée, bien avant les

Portugais, qu'ils y retournèrent les Années Suivantes, en association avec des Rouennais, et, qu'outre diverses marchandises, ils en rapportèrent une telle quantité de *morphi* ou ivoire, que cela leur donna cœur d'y travailler, et que, depuis ce temps, ils y ont si bien réussi qu'aujourd'hui ils se peuvent vanter d'être les meilleurs tourneurs du monde." Thus we may safely conjecture that the ivory industry began at Dieppe towards the end of the fourteenth century. The *tabletiers* of Paris and Rouen, whose demand they supplied, became the natural educators of the Dieppois workers. They imitated their models at first, but soon far surpassed their teachers both in technique and artistry. During all the troublous times which followed the Revocation of the Edict of Nantes in 1685, and the bombardment by the Anglo-Dutch Fleet in 1694, when the town was reduced to ashes, there was apparently no lack of master-carvers, who by their



NO. I.—NAVETTE DE DAME,
18TH CENTURY

Old Dieppe Ivories



NO. II.—RAPE À TABAC

enthusiasm managed to keep their art alive through them all, and preserved to Dieppe the renown of having "Surpassée toutes les autres villes du monde pour la délicatesse des ouvrages d'ivoire."

Though ivory—which was very expensive—was the material on which they put forth their best and finest workmanship, they also carved bone, whalebone, tortoiseshell, mother of pearl, cocoanut, and horn. The last-named substances were made into things useful, such as knife handles, combs, chessmen, boxes, etc., while the "vraie ivoire" was fashioned into *choses de luxes*—elegant trifles, such as fans, in ivory filigree-work, so exquisitely fine as to resemble the most delicate lace—bonbonnières, vases, *navettes de dame*, *râpes à tabac*, porte-flaçons, medallions with miniature figures and faces in bas-relief, and many other dainty baubles in use in the fashionable world. Even articles of jewellery, such as brooches, earrings, bracelets and chains, were carved out of the beautiful creamy-coloured substance. Probably the oldest products of the ivory-carving industry at Dieppe is the Crucifix, or *Christ*, executed in the usual traditional manner. Madonnas, saints and bénitiers were, of course, also produced in enormous numbers. Another favourite object was the "Peace," or instrument for the "Kiss of Peace,"



NO. III.—FAMILY OF SAILORS

which is used in the mass. Many of these are very beautifully designed and carved, and it is evident that the ivory-workers have put forth all their best effort upon them, blending the true artist in them with the true son of the Church. The "Peace" illustrated here (No. vii.) represents the Virgin and some of the disciples and women standing at the tomb of Christ. On an escutcheon, held up by two angels in the background, is a cross surmounted by a twisted crown of thorns. The draperies are beautifully carved, and the whole representation admirable in every way. It belongs to the fifteenth century. The two pepper-pots Nos. viii. and ix. are also fine examples of the work of the same period. No. viii., which is in the form of a gourd, is quaintly and richly ornamented in high relief with chivalrous subjects. No. x. is a group of beggars or gypsies standing and sitting round a camp fire on which a cauldron is boiling. This evidently belongs to a much later date and is unfinished, but the group-

ing is excellent, and the whole piece is interesting as showing the rough beginnings of a fine bit of work. It is cut out of a single thick piece of ivory. Another curious and interesting bauble for which Dieppe was famous for many years was the *Râpe à Tabac*, or long-shaped box forming two valves. One of these valves was furnished with a little metal grater, which ground the tobacco into snuff; while the other was the receptacle for the little store of snuff which was ready for use. These

Râpes à Tabac were indispensable adjuncts to the toilet and the happiness of the "exquisites" of the time of both sexes, who used them constantly, in or out of season, and even took them to church with them. So intolerable did the



NO. IV.—18TH CENTURY STATUETTE

noise of grinding tobacco during service become, that Pope Urban VIII. forbade that they should be brought into church at all. This interdict, however, did not decrease their popularity, for the vogue continued until the end of the eighteenth century. These snuff boxes were made in various forms, though the long narrow shape is the most usual, and lent themselves delightfully to the fanciful and refined art of the ivory carver, and provided ample scope for his ingenuity and invention. Some of the designs with which they are decorated are exquisitely beautiful and often most elaborate, the subjects being usually drawn from mythology or mediæval chivalry. No. ii. is an illustration of a somewhat unique form of *rape*, in the shape of a cockle-shell. It is carved with quaint little figures, and probably belongs to the fifteenth century.

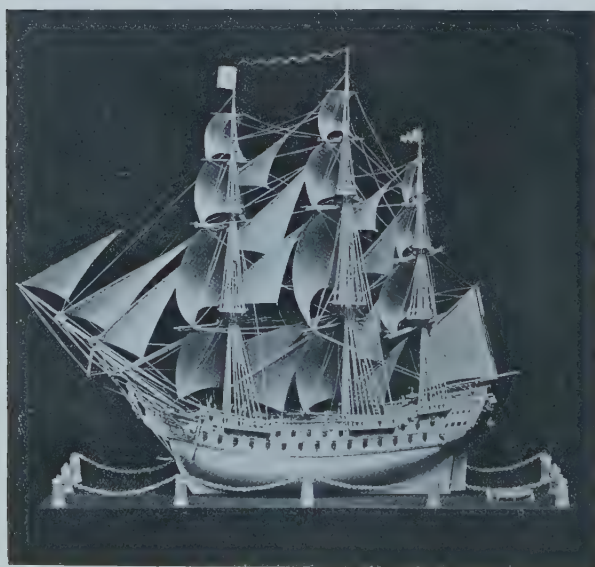
The *navette de dame*, which is a long-shaped reel or bobbin, on which to roll embroidery silk or cotton, was another article upon which the fancy and skill of the artist had full play, and was shown off to advantage. These dainty bobbins were much in demand among ladies of every rank, for in those days embroidery was a fashionable art, and the reels on which their silks were wound were themselves works of art. The illustration shows a *navette* belonging to the eighteenth century; it is finely carved and perforated like filigree-work. This kind of ivory-carving is called *travail ajouré*, and has the advantage of being very light and delicate. It is like the finest lace, with motifs and medallions let in. In fact, lace is often imitated in it. The medallion in the centre of the illustration No. i.



NO. V.—MOSS ROSES BY SAILLOT

bears the figure of a huntsman with his gun and dog. To the right of the medallion is (presumably), his shooting-box, while among the scrollwork of the background are birds and crossed fire-arms. Fans, porte-flags, boxes, brooches, and many other things were exquisitely carved in this filigree work, which was sometimes known at Dieppe as *la mosaïque*, and which had an immense vogue during the eighteenth century. It permits of much greater liberty of execution and play of fancy than bas-relief carving on a plain background, and obtains the maximum of effect with the minimum of material.

The eighteenth century was one of the most brilliant periods in the history of Dieppe ivory-carving. We may trace all through it the evolutions in art which manifested themselves at each change in the monarchy of France. The solemnity of the Louis XIV. style underwent a great change during the Regency, and budded into the *vocaille*, which bloomed in all its beauty under Louis XV., and influenced all Europe. Angles and rectangles were succeeded by softened contours, and what art lost in force it gained in grace and elegance. The reaction, which was a sort of modified return to the severe style of Le Grand Monarque, drawing its inspiration from antique art, set in under Louis XVI. The ivory-workers of Dieppe carefully followed each fluctuation of these modes, modifying form and decoration according to the tastes, and to suit the requirements of the moment. The illustrations iii. and iv. are charming and



NO. VI.—IVORY SHIP

Old Dieppe Ivories

characteristic examples of the more robust style of eighteenth century carving. No. iii. is a family of fisher folk, sitting on the quay at the foot of the old crucifix, which still stands out prominently just inside the harbour, and is one of the first objects which the eye lights upon on entering it. Every Dieppe fishing boat bears a rude cross at the top of its sail-mast, for a talisman against the perils of the sea. Families thus seated near the entrance of the harbour, the men-folk smoking their pipes and telling tales of their adventures, while the women and children listen, are still among the most accustomed sights of the old seaport town at almost any hour of the day, and this little tableau in ivory is a realistic representation of one of these *réunions*. No. iv. is the figure of a wandering minstrel, a player on the cymbals, executing a step of a dance while he plays—also a characteristic sight in the Dieppe of the eighteenth century. No. v., an exquisitely carved spray of moss roses, by Saillot, probably belongs to this period also. It is entirely carved out of a single thick piece of ivory, and is one of the *chefs d'œuvres* of the museum. Every petal of the blossoms curls as naturally and delicately as if it were a real petal of roses blown but yesterday, and even the mossy stems and serrated leaves could not have been done more finely by Dame Nature herself. The piece is a work of consummate art, the like of which has probably not been seen in Dieppe since it was executed towards the end of the eighteenth century.

One of the effects of the Revolution was to give



No. VII.—IVORY PLAQUE IN LOW RELIEF



No. VIII.—PEPPER-POT

the death-blow for the time being at least to the ivory industry at Dieppe, as it did to all the *industries de luxe* of France. It was a blow from which the industry has never wholly recovered. When that terrible upheaval was past, and the ordinary routine of life was once more gradually taken up, the ivory-workers found that the old order had changed; the demand for frivolous baubles and trifles "light as air," such as had been their *métier* before, was a thing of the past, like the aristocracy who had commanded these costly toys to be carved for them. In the *Dictionnaire*

des Etiquettes de la Cour (1818), Madame de Genlis speaks of the *navette à frivolité* as an emblem of idleness which every self-respecting "citizeness" should regard with aversion. The wondrously fine work was no longer wanted, and consequently the art of ivory-carving ceased to be a fine art, and degenerated into a prosaic industry, producing only useful articles of no value. Little models of warships and vessels of all sorts seem to have become the *passe-temps* of the ivory-workers in the nineteenth century. Of these they made a great many—wonderfully ingenious toys, which were presented as a souvenir to any notability who visited the town. On the 19th of November, 1802, when Napoleon Bonaparte, as First Consul, came to Dieppe, accompanied by Joséphine, a young Dieppoise presented the future

Empress with a miniature ship of seventy-four guns, with the words, "This ship, Madame, in shelter from inconstancy and from storms, will preserve to you the remembrance of your sojourn

in our midst." Many years after that sojourn, after many storms had beaten over poor Joséphine's head, another ship of the same model, of eighty-eight guns, was offered to her successor, Marie Louise, on the occasion of the birth of the King of Rome. It is now in the Musée de la Marine at the Louvre (No. vi.). In the fall of the First Empire the ivory industry received another check, but with the dawn of more peaceful times it gradually recovered so far as to evince some originality in design, though the high standard of execution was gone. Little statuettes, copied from the famous antique models, became the vogue, and bas-reliefs depicting peasants and scenes of peasant life, somewhat after the style

of the painter Millet, were also made in great numbers. The work of the Dieppe artists in ivory from the fifteenth to the eighteenth centuries will probably never be surpassed. Their surviving works are scattered among many museums and private collections, but enough of them can be seen at the little Musée of their native town to show that they put their souls into their work, and that the cunning of their hands was guided by a fine sense of the beauty of form and delicacy of detail. These delicious little monuments which they have left behind bear testimony to their wondrous artistic ingenuity, and may be ranked in value with objets d'art cast in the precious metals.



NO. IX.—CARVED PEPPER-POT



NO. X.—GROUP OF BEGGARS



Mrs. FITZGERBERT.



The "Shakespeare Marriage Picture" By M. H. Spielmann, F.S.A.

Part I.

As far as I am aware the so-called *Marriage Picture of Shakespeare and Ann Hathaway* has never yet been set openly before the public, although a monochrome reproduction of it, hard and crude, and disclosing many divergences, was made by Mr. Overend Geller, and was issued as a photographic print in a large size (27 in. by 20 in.) by Messrs. Sarony, of Scarborough. A reproduction from the picture itself is now placed before the reader—a curious, interesting canvas, presenting to the credulous many opportunities for self-deception and belief, and although in my opinion dismissible as a representation of the scene it pretends to depict, worthy of attention as a curiosity by the lover of Shakespeareana. Whether or not it is one of those numerous *post hoc* pictures which spring into being consequent upon literary discoveries, and so seek to assume an original character and authority, need not yet be considered. It has been urged in the picture's favour that Shakespeare's marriage licence bond was discovered in the year 1836 by Sir Thomas Phillips among the documents of the Worcester Diocesan Registry, but that it was eight years earlier, in 1828, that we find apparently the first mention of a marriage-picture, if not this, of another marriage-picture claiming the same pretensions, in the autobiography of that unhappy genius, Benjamin Robert Haydon.* In the third week of July, 1828, Haydon made his pilgrimage to Stratford-on-Avon, and in a spirit of fine devotional

frenzy visited the birthplace in Henley Street, and stood awed and overwhelmed in the birth-room which a previous tenant, a spiteful old woman, had maliciously white-washed, blotting out all the signatures, many of the highest interest and significance, of generations of devotees, that had covered the walls.

"The name of this old beldame," he writes in a burst of anger, "is Hornby; and let her be damned to eternal fame with her worthy predecessor, Mr. Gastrell.† Illustrious pair; hail and be cursed! When she thought she was dying, she confessed she had imposed on the visitors with her absurd relics, and begged they might be burnt. Now she is well again she swears by them as much as ever." Thence, after simmering down in Shakespeare's garden and in the church, he strode over to Charlecote, and was shown over the house.

"The housekeeper of Washington Irving's time was married. I saw the same pictures as he saw, and am convinced the hall is nearly the same as when Shakespeare was brought to it. I saw the old staircase—a collection of pictures with a good one or two amongst them: *one a genuine Teniers of his marriage*," etc.

It is this allusion which Sir John Gilbert held to refer to a picture of Shakespeare's marriage at that time unknown. To my mind it can have no other reference than to Teniers's own marriage, for, always

* *Life of Benjamin Robert Haydon*. Edited by Tom Taylor, London. Longmans, 1853 (2nd ed.), vol. ii., pp. 215, 216, 219.

† The Rev. Francis Gastrell, who cut down Shakespeare's mulberry-tree in the garden of New Place.

assuming that this is the picture spoken of, the whole interior of the picture, and the whole sentiment of it, are essentially Dutch.

It should be remembered that David Teniers the Elder was not born until 1582, the very year of Shakespeare's marriage, while the younger Teniers first saw the light in 1610, and so was but six years old at the time of the poet's death. And, furthermore, the elder artist never visited England, nor did his son land upon these shores until he was sent here to buy Italian pictures for the Count of Fuersaldagne near the middle of the seventeenth century. If this really is the picture we are now considering, how did it get out of Charlecote? We may safely dismiss this suggested identity.

The picture was discovered by the late Mr. H. W. Holder, a well-known and highly respected picture-restorer, one of a family of that profession, who had latterly cleaned the three hundred pictures of the collection belonging to the Duke of Leeds, and who at his zenith was also known as a good copyist. It was no doubt unfortunate for him that his father, who had acted as picture-cleaner to King George IV., the Duke of Coburg, and other distinguished personages, was well known in his old age as an extensive fabricator of spurious and faked portraits of Shakespeare, not primarily intended by him, it may be believed, to deceive, but undoubtedly used to that end by those into whose hands they fell. He and Zincke, an unscrupulous picture-fraud manufacturer, did undoubtedly work together, and their Shakespeares, Miltons, and Nell Gwynnes, once in the hands of certain unconscionable dealers, were successfully foisted upon an unsuspecting public, and sometimes even upon the wary "connoisseur."

The story, as told by Holder, was this. The picture was formerly in the possession of a Mr. Nucella, who died in Hamburg about the year 1836, when his nephew, Mr. Williams, of Chantry House, near Maidenhead, inherited it, and from his hands it passed to his son-in-law Mr. Clarke, of Elm Lodge, Oxford Road, Reading. The members of Mr. Williams's family always called the picture by its traditional name of "Shakespeare's Marriage," although they are alleged to have been in entire ignorance of the inscription, the discovery of which will be presently described. Holder suggested that the picture may have been carried off by one of the foreign artists who were permitted to leave England at the time of the Commonwealth and to take with them their own works of art; and in this manner it may have come into the hands of the Dutch family Nucella.

From the Williams family the picture was bought

by a dealer named Albert, of 39, or 49, Museum Street, Bloomsbury, London, into whose place of business walked Holder, in January, 1872. Here he saw and sought to buy, from among a group of four pictures which the dealer had been commissioned to sell, a fine landscape by Verboom; but Albert refused to separate them, so that Holder was compelled to purchase all four—doubtless at very low prices. One of this job lot of three was the "marriage picture"; but it was in so lamentable a condition that Holder afterwards declared,* "I doubted if it would ever pay me to line, clean, restore, and frame it, so little did I care for it. I considered its subject unsaleable." The picture had been torn in several places and had been badly lined; but, chancing one day to sponge it over and finding the colour harmonious, the new owner decided to re-line, clean, and repair the picture. During the process he detected some writing upon a white tablet in the upper left-hand corner of the picture, concluding with the word "Shakespeare," but attached little importance to it, imagining the inscription to be nothing more than a quotation from the poet. On the following day he received the visit of a Mr. Delamere, a lover of Shakespeare, and a fellow townsman of Mr. Holder (who, it should be explained, was a Scarborough man, living there at 17, Hunter's Row), and the result was the careful deciphering of the following inscription on a label in the upper left-hand corner of the picture:—

"Rare Lymnynge
With vs dothe make appere
Marriage of Anne Hathaway
William Shakespeare
15—."

This at once aroused the attention and interest of the two men. The effect on me, at a later date, I may say at once, was very different; for I instantly recognised a striking, almost distressing, similarity to all of the Ben Jonsonian effusions in Zincke's forgeries—lines which were written for him by a man named Green. The doggerel character of the verse, the cheap imitation of Elizabethan expression, so far as the fragmentary remains allow one to judge, bear the familiar stamp of that amusing rascal's ingenuity and limitations. On Mr. Holder and his friend, however, a deep impression was made—to the extent of causing the former to raise the price of the picture, after he had cleaned and repaired it, from £8 to £15, then selling it (May, 1872) to his leading customer, Mr. John Malam, of Strada Villa, 1, West Street, Scarborough. As matters turned out, it

* See *Notes and Queries*, 1872, vol. i., pp. 143, 214, 278, 320, 334, 355.

The "Shakespeare Marriage Picture"



THE "SHAKESPEARE MARRIAGE PICTURE"
OF MRS. A. E. SHAKESPEAR

PHOTOGRAPHED FROM THE ORIGINAL IN THE POSSESSION

would have been vastly better for Mr. Malam had he never seen the picture, inasmuch as from that time forward he was plunged into controversy, disappointment, anger, and rage, which robbed him of his peace of mind, and brought on mental trouble from which he never recovered.

Delighted with his acquisition, Mr. Malam and Holder spent some weeks in informing themselves as to the circumstances of Shakespeare's marriage and the historical details of the two families, as well as seeking out all the collateral facts that seemed to fit into the incidental accessories of the picture

in relation to the life of the day. Then Mr. Malam communicated to *Notes and Queries* (4th S.X., August 24, 1872) his amazing discovery, describing the picture in some detail. According to him, the two figures in the foreground seated close to the table represent Richard Hathaway and his "wife Jone" (Anne's step-mother), as Hathaway calls her in his will, weighing out the marriage portion for their daughter! As Hathaway weighs in the scales the gold and silver on the table, his wife is supposed to let drop a link of the chain she holds in her right hand, each link marking each increase in the amount weighed; and she points with the forefinger of her left hand to Hathaway that the gold and silver in the scales are marked off by another link. The keys of the gold and silver casket are fixed to the bottom of the chain [which is scarcely likely, as the keys are absurdly large to belong to it]. In the inner room, seen through the open doorway in the centre of the picture, is seen the marriage ceremony, the hands of William Shakespeare and Anne Hathaway being joined together by the priest standing between them, the person behind Shakespeare being no doubt a friend of his. (Later on it was suggested that the "priest" was none other than the Notary Robert Warmstry, and the witness, the "*Ricardus Cosin generosus*"—the gentleman Richard Cosin—mentioned in Shakespeare's marriage licence-bond.) The house in which the wedding takes place is curiously assumed to be Hathaway's home or cottage (!) "from the various details painted in the two rooms—the subjects of the paintings on the walls, the cabinet with statuary on the top of it, the tessellated pavement, the chair on which Hathaway is seated, and the green cloth with the fringe at the bottom of it, and on which the gold, silver, etc., are seen," etc.

To all of which the Editor dryly replied that if satisfactory evidence could be obtained of the genuineness of the picture, it would throw a new and startling light not only on the condition of Shakespeare and Anne at the time of their marriage, but also, from the tessellated pavement and ancient cabinets, pictures, and sculptures which adorned the cottage of the Hathaways, upon social life in Warwickshire at that period! And a correspondent—Mr. T. Macgrath (14 September, 1872)—pointed out that Richard Hathaway's will was proved in July, 1582, so that it is hardly likely that he could be present in the flesh at the marriage of his daughter Anne (or Agnes as she is called in the will) which took place soon after the 28th of November in the same year; and that as the amount bequeathed to her "at the daie of her marriage," as the customary formula ran, was only £6 13s. 4d. [the same as

was left to her brothers and sisters Thomas, John, Catherine, and Margaret—William receiving ten pounds, and Bartholomew, the eldest, the use of land], it was scarcely necessary to use scales in order to weigh out that modest sum. Furthermore, a private marriage would be inconsistent with the fact that on the 28th of November, 1582, the marriage bond already mentioned, signed by Fulk Sandells and John Richardson for the indemnification of the Bishop of Worcester, guaranteed that "the said William do upon his owne proper costes and expenses defend & save harmless the right Reverend father in God Lord John bushop of Worcester and his offycers for licencing them the said William and Anne to be maried together with once asking of the bannes of matrimony betwene them." How could this step be taken with a view to a private marriage?

But criticisms of this kind, which most people considered damaging, if not wholly deadly, in no way dismayed the champions of the picture, who retorted, among other things: Firstly, and very truly, that as the £6 13s. 4d. had to be paid to the daughter after he was dead, the living man could certainly not be weighing out *that*, but, anteriorly, some much larger sum; and that this scene must represent, not the marriage itself, but the espousals or hand-fasting, at some earlier date, at which Richard and Joan Hathaway were present. This, they said, would account for the meagre sum distributed by the "substantial husbandman" among his children at the time of his death; and—what is vastly more important—it proves an earlier contract of marriage between the parties so effective that the slur hitherto cast upon Shakespeare's public marriage, less than six months before his eldest child, Susanna, was born, was undeserved. The point was argued, not without skill; but the controversy, not unnaturally, centred on the picture itself, and its claim to authenticity; wherefore Mr. Holder volunteered to meet a company of judges, and strip off all the work he had put on it by way of repair, so that the antiquity of the painting might be established, and he himself cleared of any suspicion of having painted in the marriage-group or the inscription.

In the result, an invitation having been received, it was arranged that the picture should be brought up to London and exhibited before the Royal Archæological Institute, in order that the members might pronounce judgment upon it; but it was demanded that not Mr. Holder, but an independent expert, should remove the paint laid on by him. As it turned out, that exhibition and that removal were not to be, not until the stripping was done, at my instance, and

The "Shakespeare Marriage Picture"

under my supervision, a few months ago, curiously enough, by Mr. Holder's son, Mr. E. H. Holder. An acrimonious dispute arose between Mr. Malam and the Institute, in consequence of which the owner was summarily requested to remove his picture without the intended examination taking place, and it was only at Mr. Macmillan's house that, for a period of

scarcely disposes of the bald head and pointed beard); that the picture is certainly English, and not Dutch; that although domestic scenes in pictorial art at that time were extremely rare, they were not, as had been affirmed, entirely unknown; that the marriage by betrothal, or hand-fasting, was in vogue in Shakespeare's day, and was alluded to in *The Two*



THE "SHAKESPEARE MARRIAGE PICTURE" FROM THE MONOTINT COPY, PHOTOGRAPHED BY MESSRS. SARONY,
OF SCARBOROUGH—THE COPY BY WHICH THE PICTURE HAS HITHERTO BEEN KNOWN

several weeks, persons interested had the opportunity of inspecting this curious canvas.

The gist of a protracted debate and defence of the picture, contributed by Holder (*Notes and Queries*, 26th October, 1872), amounted to this: That, from long experience and the handling of thousands of pictures, he could vouch for the antiquity of the canvas, and for its purity, save for certain re-lining, cleaning, repairing, and re-touchings of many years before (probably done by Zincke); "but no part altered or re-painted"; that the appearance of age in the youth of eighteen, though unusual, was but rare (which

Gentlemen of Verona, *Twelfth Night*, and *Measure for Measure*—a marriage performed by a priest in the presence of witnesses (presumably at some time previous to September, 1581, because it was the month in which Richard Hathaway died);* so that a general whitewashing results, and Susanna's birth-date casts no stigma or aspersion upon the parents.

It is true that Shakespeare would only have been seventeen years of age at the time of his union by

* But Halliwell-Phillips believed that the *Espousals*, *i.e.*, the delivery of the licence, not the hand-fasting, took place in the summer of 1582.

hand-fasting; but what of that when you are desirous of establishing a picture's claims? You must not consider the picture in the light of facts: you must fit your facts carefully into the picture. And, above all, you must not in this case inquire why any artist—even Richard Burbage, who was claimed as its author—should have troubled to paint a ceremonial picture of a very commonplace contract between people of no account and of comparatively humble social status. Who were the Shakespeares and Hathaways that they should ape the customs of the Court, and record a marriage (as only nobles and the high gentry would do)—in this case an irregular, or semi-irregular marriage—and place the scene not in Richard Hathaway's farm-house or cottage, but in a mansion little in harmony with Hathaway's known means and station?

Holder explained that this interior agrees with Bacon's description of an English mansion in his *Essay on Building*, and that Bishop Hall, in his *Deserted Hall*, mentions a marble pavement in it corresponding to that in the picture; that Hathaway's clothes, both as regards colour and trimmings, agree with Harrison's description of an English gentleman's dress of the period, and that Drake declared that rich dames in England in the fifteenth century (but why speak here of the fifteenth century?) wore keys pendant at the end of chains; and he asked, if the picture were a later production, would not the painter have filled in the full date, instead of leaving unrecorded the two final figures, as was natural in a man who was still unaware of the date of the final or Church marriage? As to the latter the natural answer seems to be that as the picture is supposed to represent the hand-fasting and not the Church wedding, there was every reason for an honest painter to fill in the date of the event which had already occurred. In any case, how should Burbage have painted it, seeing that it is supposed to be a genuine representation of an event occurring months before Shakespeare left Stratford-upon-Avon, and that the poet could not have made the great actor's

acquaintance for many months, perhaps for years, afterwards?

Other points were raised at the time, and many of them dealt with in a little book issued by Mr. Malam.* It was declared that "the picture has nothing Dutch about it." As a matter of fact everything is Dutch about it, even the "quaint" draughtsmanship of a tenth-rate Dutch painter—with its Dutch interior, its Dutch black and white marble chess-board floor (see Pieter de Hooch in the National Gallery), its Dutch black picture frames, its Dutch cabinet, its transcript of Rembrandt's *Tobit and the Angel*, its Dutch scales—such as we see, for example, in Salomon Koninck's picture of *The Gold Weigher* in the Rotterdam Museum, with its somewhat similar composition—its low table straight across the picture, and its recess in the background. In Quentin Matsys's picture of *The Misers* in the Royal collection, as Holder admitted, the pair of scales are like these—one scale circular, the other triangular, but in no unchallenged English picture of that date. When Holder not only quoted, in order to support his contention, the literary authorities for the interior, the dress, and the chain and keys, but tells us that he has in his studio, for cleaning, a picture dated 1647, with the same pavement in it, and with the same character of chair—unusual as it is—and, marvellous to relate, painted upon similar material, there is no ground for surprise if suspicious persons looked somewhat askance at this unusually well-equipped restorer who had all the material and ingredients at hand with which to produce and defend what was regarded by many as a pictorial concoction. At the same time, he was, I believe, guiltless of any such proceeding, and his chief fault, if fault it could be called, consists in his having allowed himself to be deceived by an earlier *mystificateur*—at least so far as the inscription is concerned—and in his working more upon the picture than he was willing to admit.

* *The Shakespeare Marriage Picture, etc.* By John Malam, Esq. Edited by J. C. Hodgson. London: Simpkin, Marshall and Co.; S. W. Theakston, printer, Scarborough, 1873.

(To be continued.)



The Technique of Samuel Cousins, R.A. By Percy H. Martindale

JUST as one stops now and again on a country road and examines the section of a tree sawn through, lets the finger play with the rings in the timber, counts its years, notes the struggles, the opposition and the accidents that are revealed in its form and on its bark, so one can enter a gallery hung with the works of Samuel Cousins and form some idea of his life's development and history.

The plates of his old master, S. W. Reynolds, are the first to attract our attention. An engraver of great note himself, his mantle fell on the shoulders of his pupil and assistant. Apparently towards the end of his time the master gave many plates entirely over to the charge of his pupil. Leaving this work done under Reynolds, but bearing in mind its general qualities, we may also pass over the four final years during which Cousins was making up his mind to start on his own account. In point of fact his signatures on the plates of this period were the result of an agreement to remain longer with Reynolds.

The break came at length, and the young man of twenty-five is free, full of enthusiasm, full of "verve,"

aiming determinedly to do the highest work and the best. The earliest plates produced in this period (1826) are his masterpieces, and show the purest work. *The Lady Acland and Children*, *Master Lambton*, *Prince Metternich*, and *Dr. Brown*: these are marvels of practically pure mezzotint. It is difficult to discern any work other than the pure texture of a perfectly rocked ground, yet it must be noted that there is the finest series of etched dots in the face and neck of the *Lambton*. In the best proofs, these, and the lines in the hair, are hardly discernible. The ink is a rich brown, the same in colour as that which is used in the next year's plate of *La Surprise*, after Dubuffe. In this engraving a new departure is made—that of a few studied but very apparent lozenge crossed lines in the drapery. The rocking and scraping of the ground and the modelling are superb. The suggestions of bone in the head and of softness in the neck are technically perfect.

His work now begins to show unmistakeable signs of what was eventually to become a strong ruling power. His etched work had hitherto been of the



MASTER LAMBTON

most subtle character, but it now becomes obvious. The warmth of the brown ink had helped to bind the work together and enrich it. Still it is abandoned for black; he relies on a heavy etched texture to augment the richness of his blacks, and a more noticeable texture in the higher tones. All is kept perfectly subservient to the modelling, nor are the lines and dots always "etched," but graved and rocked.

He now begins to rock a texture over the finished work, as, for example, over the bodice of Countess Grosvenor. This effect is seen also in the Bijou series of plates, of which the Grosvenor forms part. The series includes—

Lady Blessington.	Mrs. Woolfi.
Miss Croker.	Duchess of Rutland.
Miss Macdonald.	Lady Grey and Children.
Master Hope.	Sir James Moncrieff.
Lady Dover and Son.	Lady Peel.
Lady Clive.	

The plates are brilliant, the rocking is very close and perfect in formation, and there is a silkiness and silveriness about them, which is all interesting. To secure this result the range of tones was so increased that what would in the ordinary plate have answered to black, in these would be a heavy half-tone. The depth of the black could not be increased more, since it was already intense, but by so working he was able to carry his flesh tones to such a high pitch that the plates practically became mirrors. The subtlety was equally great. This is the point which is rarely realised—in reality it is the clue to much of this engraver's success.

Technically speaking, the coldness of the black ink made for failure, since it tended to exaggerate any imperfections; still, with such fine handling and such gentle scraping as "would not wake a sleeping child if done on its smooth cheek," according to his own rule, no hasty strokes, no irregularities, remained to be hidden.

This period is most uniform both in quality and execution, although his male portraits are more strongly handled (1827-39). Gradually the texture of which he had become master is more severely studied, is introduced into most plates, and becomes more apparent. What had at the outset been little more than an artistic help becomes a regular grammar. Various materials are suggested by various directions of rockings, etched or not, and by actual arrangement of dots and lines; but often these textures—not perfectly suggestive in themselves—are used in juxtaposition to others, and are more suggestive than real, and with all perfect harmony. The assistance is always in reserve, never to the front; it is, if anything, slightly thrown away.

At this time (1836-1857) and from this standpoint—which is not the strictest mezzotint—Cousins may be judged to be working in his finest manner. The plates included are—

Midsummer Night's Dream.	Bolton Abbey.
The Maid of Saragossa.	Maid and Magpie.
The Queen and her Children.	The Abercorn Children.
Christ Weeping over Jerusalem.	The Order of Release.
Beauty's Bath.	"Saved."

During the last ten years of this period there are signs of a coming change. The "worm that gnaws" is there, alive and fattening, for although the plates are still wonderful, the results are less perfect. The rocked grounds are not so full; a keen eye discerns a "grittiness," which is due to the rocking being cut down in time, not so many ways being laid. The tone is there, but the quality is less silky. It may be sacrilege to pull such a great master's work to pieces: still, a slight falling off is noticeable; time is becoming more valuable to this much sought after engraver.

His textures are mostly rocked, and not bitten in, and the first element of bad grammar becomes apparent. The ruling machine is now used to rule a tint for sky or water, whilst the rest of the plate is mezzotint. There is a consequent want of harmony. The expedient is often used of coarsely "rocking" over the lines, but the result is neither convincing nor pleasant. Nothing suggests a blue, cold sky quite as purely as a well-ruled, well-distanced, and perfectly bitten ruled tint. Nothing is more difficult in mezzotint than to lay a perfect ground, and to scrape it so evenly as to suit a clear sky.

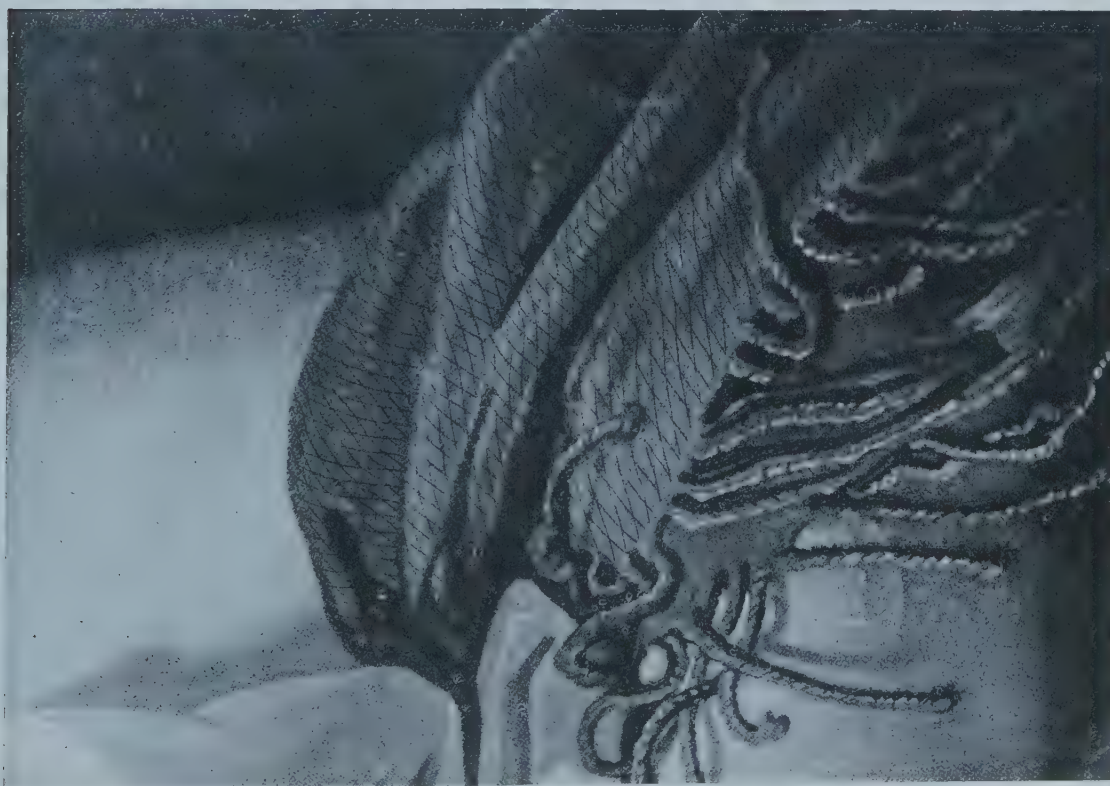
It was not the fault of Samuel Cousins that the public wanted more of his work than he had time to give them—he had to attempt the impossible. Such plates, exhibiting the ruled tint, are—

Sir H. Rawlinson.	Lady Mary Hamilton.
The Prince of Wales as a	Marie Antoinette.
Sailor Boy.	Mrs. Braddyl.
Mrs. Elizabeth Fry.	The Princess of Wales.

For the next twelve years Cousins worked on in the higher form of his last stage. The strain of work had begun to tell upon him, and he introduced a mechanically ruled *dot* texture (*i.e.*, the roulette in the ruling machine instead of the diamond point for lines). His object was, undoubtedly, to produce, at less cost of labour and time, a textured surface much the same as that produced with the rocking tool. The result is, however, too "perfect," and too mechanical to be really artistic. His outlines are mostly dotted, not merely the main lines, but the outlines of the general forms of light and shade. His modelling retains all the knowledge shown in his



COUNTESS GROSVENOR



LA SURPRISE



MAID AND MAGPIE

former work ; the tones are beautiful, and his grounds are fine. The chief of such plates are—

Sir Thomas Watson.	Picture of Health.
Mater Dolorosa.	"Whittington."
Mater Purissima.	Piper and Pair of Nutcrackers.
The Princess in the Tower.	The Connoisseurs.
"My First Minuet."	The Duchess of Devonshire.
Duchess of Rutland.	Playmates.

At this point there arises a strong temptation to lay aside the pen and keep silence. The engraver himself wished to set his tools down and rest. The public would not let him do so. It has always been greedy for sequels, and Cousins had to go on working, but it was a pity for his art.

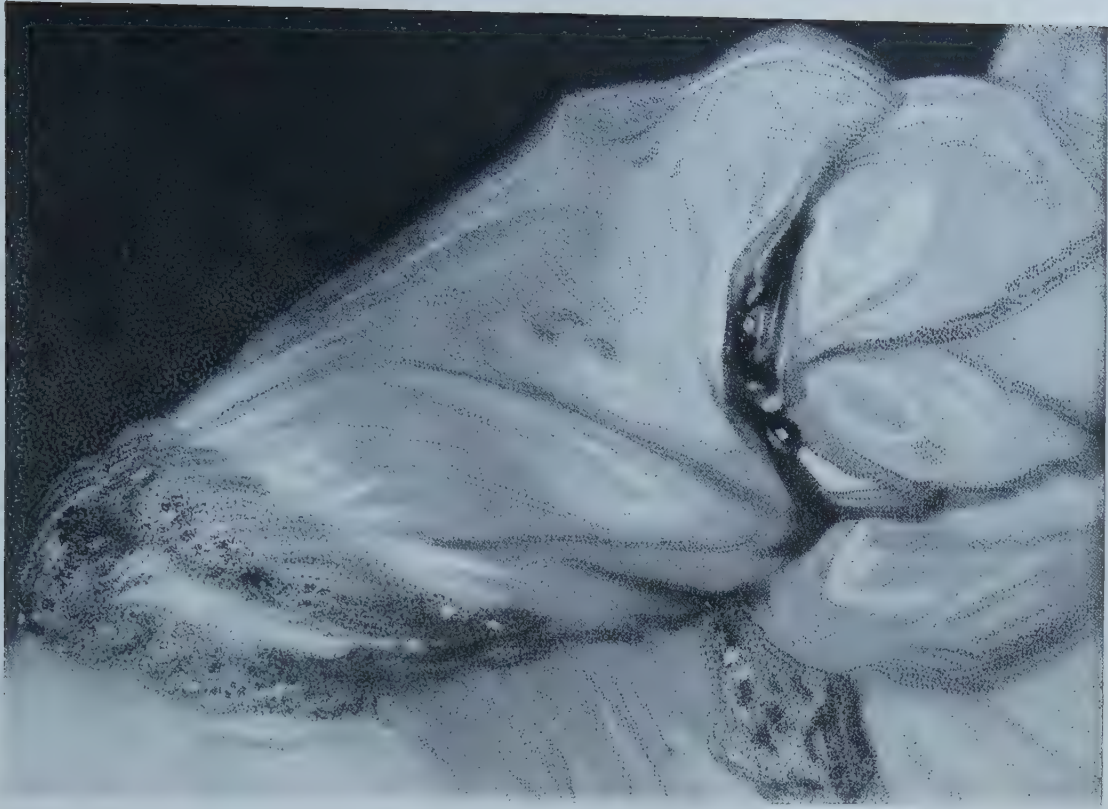
So we come to what, for want of a better title, has to be called his "Millais" stage. He had already engraved many plates after that artist, and was to do others, poor in texture, overdone, over-bitten, and sometimes poor in construction. The roulette texture "grins" through the mezzotint, the dotted outlines are over-bitten, and there is a reliance on this dotting in of form which tells its own tale. The acid is not well managed, and even the dots are poor in position and often foul each other. The work cannot compare with this master's previous efforts. The chief plates of this period were, and still are, much sought after for the name rather than the work of the engraver. They are not without beauty, but the

pearliness, intense purity and marvellous delicacy have vanished.

Some of these later plates are—

Mrs. Brown.	The Strawberry Girl.
Age of Innocence.	Penelope Boothby.
The Hon. Ann Bingham.	Lady Montague.
The Countess Spencer.	Pomona.
Miss Bowles.	Miss Rich.
Lavinia Countess Spencer.	Moretta.
Benedicta.	"Imprisoned."
Lady Spencer and Lord Althorp.	Cherry Ripe.
"Muscipula."	Princess Sophia.
Portrait of Sam. Cousins.	"Yes or No."
"No."	"Yes."
New-laid Eggs.	Zeyrah.

There is something very grand and noble about this man. Even in his work can be traced a settled mind—maybe a cold mind, with a strong containing object and a repression of himself. The idea of this is easily grasped when it is remembered that he almost gave up mezzotint for a freer art, and one more to his mind—that of miniature painting, at which he was a great success. An artist of no mean power, for when a boy of twelve he was known for his portraiture, it is no wonder that his soul longed to cast loose the technical bondage of his art for the free, unfettered, uncopying and original work. But why did he not? "Yet for his brother's sake." For the sake of his younger brother, for the sake,



DUCHESS OF DEVONSHIRE



"SAVED"

The Connoisseur

possibly, of his brother's wife, he decided to go on. His brother Henry was no mean engraver, much of his success being due to Samuel. And what beyond this? He was at one time engaged to be married, but it never came about, for his brother loved the same lady and married her, and the great engraver remained the bachelor, looked after by his devoted sister.

Possibly the cold severity, the studied perfectness of this noble man's work, was but a reflex of his soul. Certainly he complained of the dreary monotony, the intense labour and the awful solitude of his work necessary to produce such masterpieces.

An artist, capable of wonderful portraits of his own, he is yet able to subdue himself sufficiently to multiply another artist's work, and to translate his ideas. Yet he never was the mere copyist that many engravers are; his plates were often more pleasing

than the original pictures, because he had the courage to depart from them, and to take the one step further, which is *the* one important to the art. But what that step entails in constant study and courage to do it is not easy to describe; it either makes or mars the plate. For to properly translate a book is not to slavishly adhere word for word to the original—that will rarely be a fair rendering of the work; idioms must be met by idioms; and so in engraving. To be a faithful copy the engraving must be more than absolutely a copy; and it was in this that Samuel Cousins rose head and shoulders over other men of the modern school. He had knowledge enough, and the courage of that knowledge, to alter a tone to suit the work, so much so that his *Bolton Abbey* is infinitely finer than the original painting in Chatsworth House.



POMONA



THE CHARMING MUSER
ATTRIBUTED TO T. PRATTENT
AFTER W. WARD

Pottery and Porcelain

On Some Armorial Porcelain in the Franks Collection By R. L. Hobson

ALTHOUGH the process of disillusionment is far from pleasant, the results are always salutary; and now that all reasonable people have ceased to imagine that Chinese porcelain decorated with European coats of arms was either made or painted at Lowestoft, it is at last possible to view this large and varied class of china in its proper perspective, and to reap whatever profit may be produced by a study of the ware on its own merits. It is quite a mistake to suppose that the bursting of the Lowestoft bubble has destroyed all interest in Chinese armorial porcelain. The heraldry has the same individual and sentimental attraction for the families concerned; and the same general value for those who have chosen heraldry as their hobby. Good examples of the ware are still eagerly sought, and

collectors who have made it a speciality find many more charms in the object of their affections than an imaginary English origin. Personally I must confess that I do not love this class of ware for its own sake, but rather for a certain heritage of solid facts with which it is endowed. A large armorial achievement, blazoned in the formal colours prescribed by heraldic law, in the middle of a dinner plate, does not arouse my enthusiasm. In actual use one feels that crests and shields and mottoes, or, in fact, any pictorial decoration, ought to be removed from the gravy and relegated to the rim. Moreover, an obvious display of ancestry at the dinner table comes perilously near to snobbery. As pure ornament, a coat of arms has its attractions, but I prefer, as a rule, something less stiff and less



No. I.

No. II.



No. V.

No. III.

No. IV.

harlequinesque in colouring as a central motive. Many, nay most, of the earlier examples, however—those made in the reigns of K'ang-hsi (1662-1722) and Yung-ch'eng (1723-35)—are quite unexceptionable. The fine quality of the ware itself, and the pure Chinese ornament that enshrines the coat of arms, are worthy of all admiration. On these pieces the coat of arms is not too conspicuous, and on many of them it could ill be spared, for it serves to fix the date of manufacture as nothing short of actual figures could do; and truly dated examples of Chinese

porcelain are rare and precious. An alliance which can be traced in Burke: a coronet or supporters indicating elevation to the peerage: a canton with a dexter hand gules, the emblem of a baronet: these and other unerring signs will often date an armorial service within a few years. A series of such pieces will supply the whole history of the ware, besides giving many valuable hints on the classification of Chinese porcelain in general.

In the Franks collection in the British Museum there is a section illustrating European designs on



No. VI.

Armorial Porcelain in Franks Collection

Chinese porcelain. It includes not less than 230 specimens of armorial china, and, like all the collections made by that prince of antiquaries, it contains a large proportion of dated, dateable, and otherwise documentary examples. The earliest piece in this section is a bottle-shaped vase with flattened sides, with blue and white decoration, in the centre of which are the arms of Spain copied from a dollar of either Philip II. (1556-98), Philip IV. (1621-65), or Charles II. (1665-1700). The style of the ware points to the earliest of these periods; but as European influences had not begun to make themselves felt on Chinese porcelain of that time, we must regard this curious decoration as the caprice of a

flowers of the seasons—lotus, peony, chrysanthemum, and prunus—and at the back is the fungus mark in underglaze blue. The ware is one of those peculiarly white and glassy porcelains usually associated with the reigns of Yung-chêng and Ch'ien-lung, and of which No. v. is a later example. No. ii. exhibits the arms of the province of Mechlin in the midst of Chinese ornament in underglaze blue and enamels of the "five-colour" scheme. On the back of these early pieces three or four peony sprays in red are usually found. The next example, No. iii., is typical of the armorial porcelain of the end of the reign of K'ang-hsi and the beginning of that of Yung chêng. Richly diapered borders, with red or black outlines



No. VIII.

Chinaman who had made his first acquaintance with a Spanish dollar, rather than as a direct European suggestion. The manufacture at Ching tê chén of services decorated with heraldic ornament, according to orders transmitted by the Canton merchants, dates from the reign of K'ang hsi (1662-1722); and there are twenty-one specimens in the Franks collection which can be assigned with confidence to this brilliant period of Chinese art. A large octagonal dish painted in blue, with pure Chinese ornament, displays in the centre the arms of Talbot, and was no doubt made in the seventeenth century. There are several examples in the true *famille verte* style, and one at least showing the influence of Japanese "Imari" porcelain, which is notable on certain Chinese wares of the period. No. i. is a rare instance of a dated piece. It is painted in the translucent enamels of the time with the arms of De Vassy in the year 1702. On the border are the

No. VII.

filled in with gilding and broken by panels containing flowers or symbols, cover the sides, while on the rim are clusters of flowers or symbols in the same red and gold with jewel-like touches of translucent enamel. A narrow scroll border usually completes the rim, which is edged with lustrous brown glaze and often gilt as well. This is the period of transition from the translucent colours of the *famille verte* to the opaque enamels of the *famille rose*, and already in No. iii. the rich carmine, harbinger of the family of rose tints, is present in the mantling round the shield. The arms are those of Sir John Lambert, who was created baronet in 1711 and died in 1722, and the plate must have been made between those years. No. iv. is in the same style; the arms are those of Albert Duc de Chaulnes impaling Beaumanoir, and the collar is that of the order *du Saint Esprit* granted to the Duc in 1724. The accompanying teapot, No. v., belongs to the early part of



No. IX.

No. XII.

No. XIII.

the Ch'ien-lung period (1736-95); the scattered flowers in Dresden taste and the gilt chain border indicate this period. No. vi., bearing the arms of Salter impaling Broke, takes us back to the early Yung-ch'eng period. The borders are in underglaze blue of a quality worthy of the finest K'ang-hsi blue and white; but the bold washes and vibrating tones of that glorious reign have given place to the delicate pencilling which heralds the decline of the noblest painted ware the world has ever seen.

Nos. vii. and viii. introduce us to quite a different atmosphere. The border ornament is still Chinese, but no longer in underglaze blue or in red and gold. The minute hexagon diapers and trellis work on No. vii., traced in black on opaque grounds of pale pink and green enamel, and the rockery, peonies, and cocks in thick carmine and other bold outstanding colours, are in the style of the exquisite egg-shell dishes, of which the best known are the famous seven-bordered plates. Pai-shih (white rock), the studio name of a painter, and the cyclical mark of the year 1724, occur on more than one specimen of this work; and so, it should be added, does the design of the cock and peonies, which Dr. Bushell explains as a rebus picture, the bird symbolising fame and the tree peony (*fu kuei hua*) riches and honour. The arms on this dish are those of Goodwin, Co. Devon. No. viii. combines the carmine peonies and a Pai-shih border inside the rim, with a red and gold border outside. On the unseen side of the tankard are the arms of Yorke impaling Cocks, an alliance which took place in 1720. Philip Yorke, who married Margaret

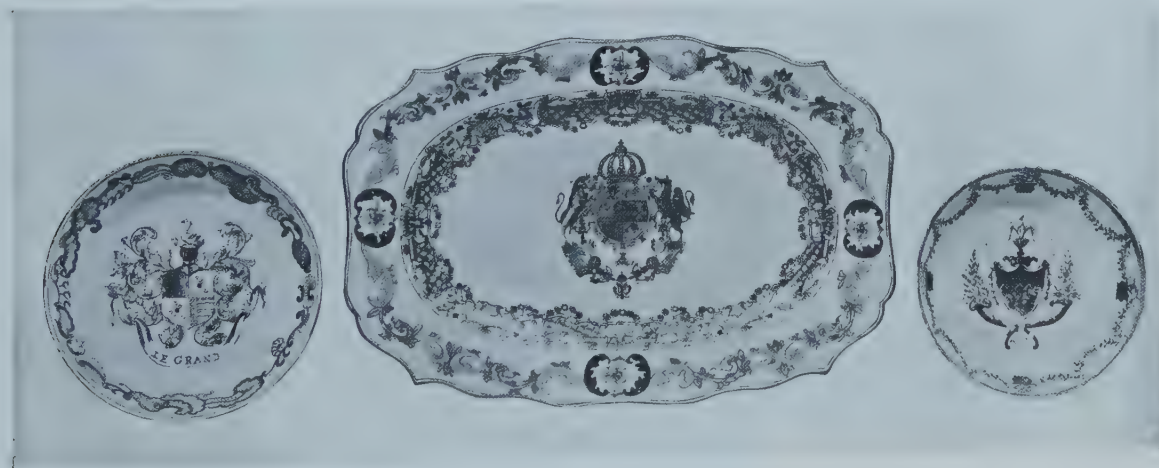
Cocks in that year, was created Baron Hardwicke in 1733, and the absence of supporters and a baronial coronet shows that the tankard was made before the latter event. An interesting point about this important piece is that the saltire in the arms of Yorke is painted in underglaze blue, while the rest of the decoration is in on-glaze enamel. Now there are reasons for supposing that much, if not all, of the egg-shell ware decorated in the peculiar style which we may call the Pai-shih style was painted at Canton, the porcelain being sent in the white from the factory at Ching-tê-chên for that purpose. Is it possible that this tankard travelled all the way from the province of Kiang-se with that solitary saltire in blue upon it? We noted above that it combines the Pai-shih or so-called Canton painting with an ordinary red and gold border such as occurs on the pieces undoubtedly finished at Ching-tê-chên. It seems that this tankard may yet be destined to open up the question whether the egg-shell dishes were decorated at Canton or Ching-tê-chên; but the subject threatens a long digression, and would, indeed, require a separate article, so that we must be content for the present to regard No. viii. as an interesting link between the two places. But whatever the eventual verdict on the Yorke tankard may be, it is a fact too well established to require demonstration that from the reign of Yung-ch'eng to the end of the eighteenth century a large and ever-increasing quantity of porcelain was sent to Canton to be decorated for the Western market. This ware has as a rule an unmistakeable character, of which one aspect is familiar to us in the

Armorial Porcelain in Franks Collection

"Mandarin" china decked with richly clad Chinese figures, and in the large punch bowls brought home by the East India merchantmen, while another aspect is seen in the purely European ornament of the later armorial services. An extreme instance of the latter class is a plate in the Franks collection, with the arms of Chadwick and a Derby blue border, which is inscribed on the reverse, "*CANTON in China, 24th Jan., 1791.*"

To return to the Yung-chêng porcelain, it may be noted that the use of silver as well as gilding is not uncommon at this time. Delicate pencilling in black was freely practised in this reign and at the beginning of the next, and gilt borders of grape vine pattern (No. ix.) and lace-work are characteristic of the period. In No. x. we pass to the reign of Ch'ien-lung (1736-95), and the Europeanising tendency is at once apparent in the rococo border. No. xi. shows further development of this tendency in the border of framework and peacocks which came into favour at this time: the arms are those of the Duke of Mecklenburg-Schwerin (d. 1756), and the collars of the two orders of the Elephant of Denmark and St. Andrew of Russia, which appeared on his coins in 1749 and 1754 respectively, date the dish within a few years. No. xii. bears the arms of James Laroche impaling those of Elizabeth Yeamans, and must have been made between 1764, the date of the alliance, and 1776, when James Laroche was created a baronet, for the insignia of baronetcy are absent from the coat. Painted in underglaze blue,

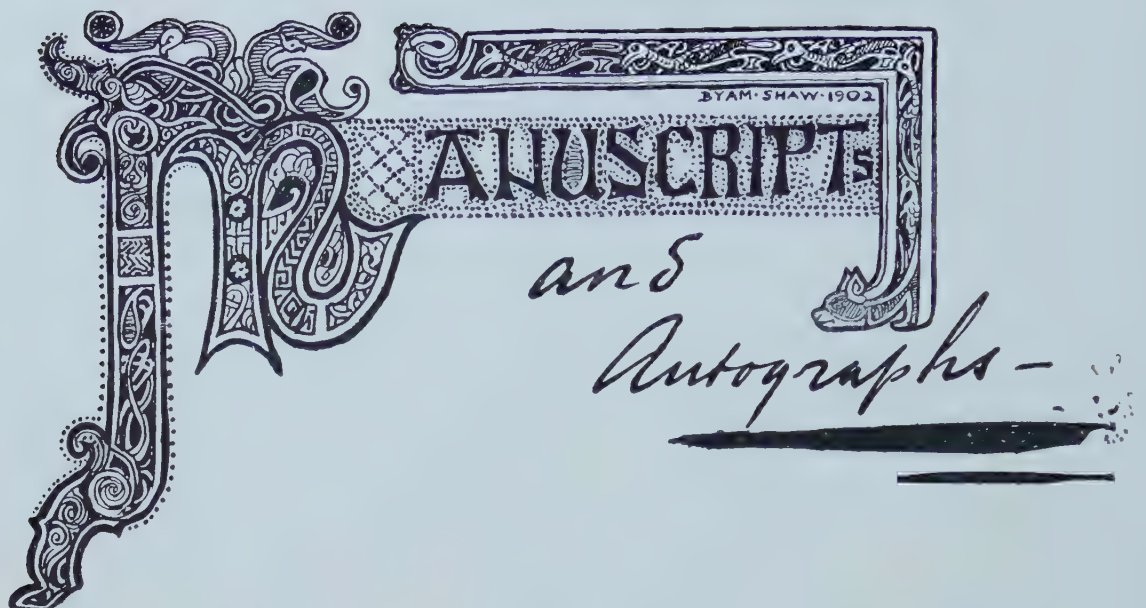
this plate must have been made and finished at Ching-tê chên, for Dr. Busshell and Capt. Brinkley, both unimpeachable authorities in such matters, declare that no porcelain of this kind was ever manufactured at Canton. Moreover, the decoration is in Chinese style, and the border is one which appears on purely Chinese wares. This border was evidently popular. It occurs with slight variations on a number of specimens, always in blue, and it has been adopted largely in England as an appropriate frame for the Willow pattern. No. xiii., part of a service made for William Pollock about 1780, illustrates another Chinese border in black, with gilt fringe of dragon scrolls. No. xiv., with the arms of (?) Kemelicke and a border of floral festoons, shows the last state of the armorial porcelain, which is indeed worse than the first. It shows the ware of the end of the century thoroughly Europeanised, and without a redeeming trace of Chinese feeling. Symmetrical swags of flowers and floral wreaths recalling Bow and Bristol, sinuous bands of ribbon or dotted thread winding through floral borders and feather scrolls, as on our Lowestoft and New Hall wares, Derby blue borders with gilt edges, Sèvres patterns, Angoulême sprigs of cornflower, not to mention the ubiquitous Dresden flowers—these are the marks of the successful invader. The "foreign devils" have triumphed, and nothing is left in the armorial porcelain to proclaim its Chinese origin, except the inimitable paste and glaze.



No. X.

No. XI.

No. XIV.



MANUSCRIPT *and* Autographs -

Royal and other Autographs

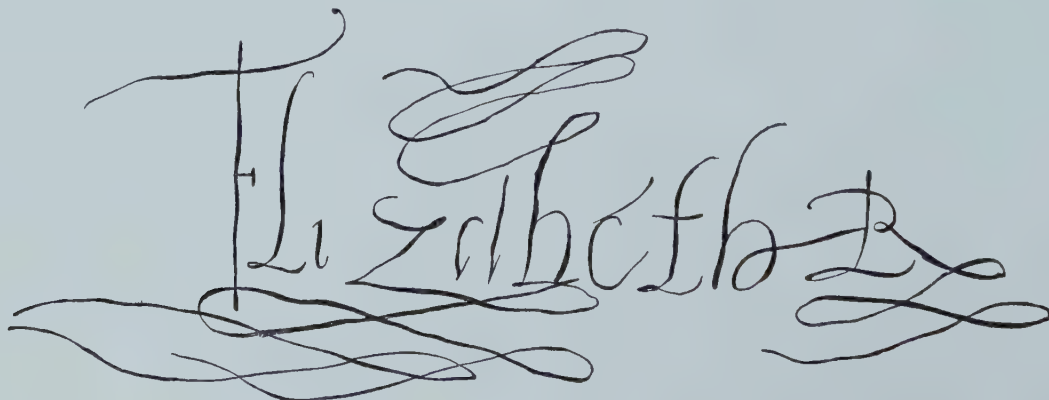
By W. G. Menzies

THE past decade or so has seen a remarkable appreciation in the value of autograph letters and documents generally, and there is every indication of prices still further increasing as time goes on. The great increase in the number of collectors interested in these mementoes of the past has undoubtedly had much to do with the rise in prices, and it must be confessed that there are few hobbies that are more interesting, and at the same time necessitate such a small expenditure. When compared with some branches of collecting, the acquisition of autographs is distinguished for its inexpensiveness, and it is only surprising that more do not indulge in this fascinating pursuit.

At one time autograph collecting consisted mainly of securing as many signatures of well-known personages as possible, and some early collectors were Philistines enough to cut signatures from letters to add to their collection, and destroy the letters as valueless. Fortunately, such collectors are steadily

decreasing in number, though there are still many who cherish as priceless a collection which consists solely of autographs of actresses, actors, authors and musicians, of varying degrees of popularity. Could they but visit Sotheby's, or some similar room, and see the estimation in which such collections are held, their pride would indeed receive a severe shock. To collect merely the signatures of famous persons is not autograph collecting. Certain signatures are undoubtedly of extreme interest, but unless they are attached to letters or documents of literary or historic import, they are seldom worth the trouble of acquisition.

One pleasure is enjoyed by the autograph-collector that is permitted to few other collectors. An autograph letter, no matter of what importance, is unique, and consequently one can feel that, however small one's collection may be, not another exactly similar to it exists. In collecting, the desire to possess something that no one else has got is a strong factor,



ELIZABETH

Royal and other Autographs

and this reason—a minor one it is true—prompts many a collector to forsake other paths of collecting, already too well trodden, to give his attention to the still by no means crowded hobby of autograph-collecting.

Few letters and documents have attained a greater popularity during recent years than those written by or connected with Royal personages. They are sought for owing to the insight they give us into the personal character and doings of the writer, and the appearance of such letters in the sale-room is always attended by the keenest competition, dealers and collectors vying with each other to secure them. As a case in point. In the Dawson Turner sale in 1859, an unfinished and unsigned letter in the handwriting of Mary Queen of Scots, extending to fourteen pages, realised no more than £40. In course of time it passed into the possession of that great collector, John Scott, of Largs, and when his collection appeared under the hammer three years ago this same letter realised no less than £900.

The value of Royal autograph letters and documents is manifold. To the collector they are objects of perpetual interest, whilst as links in history they are of inestimable value to the historian. As an instance. Take a document such as the Letters Patent of King Edward VI., issued for the purpose of creating a mint and assay office in the city of Canterbury. What could be more valuable to the numismatist? Signed in the clear legible hand of the King two months after his accession to the throne, it also bears the signatures of the whole "Council of the Regency."

HENRY VII.

HENRY VIII.

JAMES I.

CHARLES I.

Glancing down the list one's eye lights on the signatures of the King's two uncles, the Duke of Somerset and Lord Seymour—signatures of unique rarity; there is, too, the signature of Cranmer, who later was to become a martyr at Oxford, and that of the Earl of Warwick, Lord Protector and father-in-law of Lady Jane Grey. Ten signatures are appended to this remarkable document, and it is an interesting side-light on those troublous Tudor times for one to observe that of the ten signatories no less than four met violent deaths. Another document to which is appended the elegant signature of Queen Elizabeth shows the Queen's interest in the preservation of "Monuments of Antiquitie"; from another we learn of Henry the Eighth's tastes sartorially; while in another, bearing the fine bold signature of Oliver Cromwell, we learn of facts regarding the Protectorate that but for this document would have been lost to us.

Autograph letters and documents written or signed by famous personages in history other than royalty literally teem with interest. From the letters of a frail beauty of the Restoration, for instance, we learn many interesting facts regarding the private life of the second Charles—facts, to be sure, never intended for public knowledge. In another we read of the state of the stage at the latter part of the eighteenth century, much to its detriment it is to be feared;

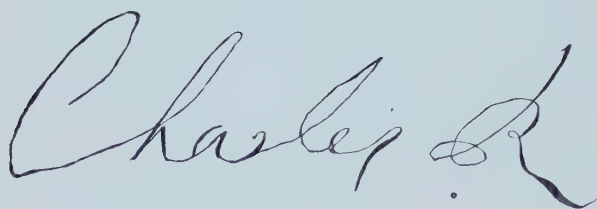
while from an indenture signed by Guy Fawkes, we get an intimate insight into the life of that "traitorous knave."

Literary autograph letters are also held in remarkable esteem at the present time, and many realise prices undreamt of even ten years ago.

*I wish this action may begett thankfullnesse,
and ministery in all that are concerned in itt,
Her that vents his life for the libertye of
his countrey, I wish Her trust God for the
libertye of his conscience, and you for the
libertye Her fights for, In this Her words
who is
your most humble servant
Juno. 14th 1645.
Harrington.*

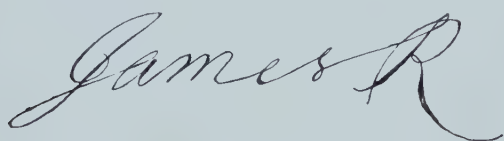
Oliver Cromwell

PORTION OF A LETTER FROM CROMWELL ANNOUNCING THE VICTORY OF Naseby

A large, flowing cursive signature of 'Charles II.' in dark ink.

CHARLES II.

Burns, for instance, is a name to conjure with in the sale-room, and a few lines in his broad autograph are more highly valued than a ream of MS. in that of a twentieth century bard. Johnson, too, is beloved by the autograph collector, while the comparatively few letters written by the short-lived Shelley are keenly sought for. With literary letters scarcity is an important factor. Letters written by Sir Walter Scott, for instance, seldom realise large sums, mainly owing to the fact that the Wizard of the North was a prolific letter writer. Dickens, too, was a persistent correspondent, while Shelley and Chatterton, mainly owing to the brief duration of their mundane life, wrote very little at all in the way of correspondence.

A cursive signature of 'James II.' in dark ink.

JAMES II.

Military and naval autographs are keenly sought for by many collectors, and of them all none are held in higher esteem than those of Nelson, one of whose letters has realised over £1,000. But here it should be noted that the value of the letters of the great admiral vary greatly—a brief note on naval matters not being considered worth more than £1 or so, while an intimate letter to Lady Hamilton is considered almost priceless. Wellington, on the other hand, is not held in any great estimation. He was, it is true, a voluminous letter writer, and the absence of any romantic associations in his career apparently dissuades collectors from ever giving very notable sums for his missives.

A cursive signature of 'William III.' in dark ink.

WILLIAM III.

Modern autographs—that is letters written during the past fifty years—are, as a rule, held in very low esteem, and one may see

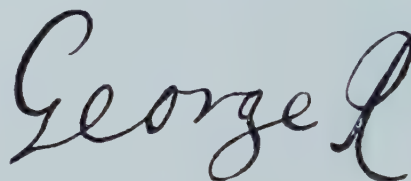
A cursive signature of 'Anne' in dark ink.

ANNE

thousands sold under the hammer for sums which seldom if ever exceed shillings. Consequently, the folly of worrying one's favourite author or actress is made manifest.

In conclusion, it might be advisable to say a few words about that great bugbear of the autograph collector—the forgery. Forged letters and documents are literally legion, and few collectors can say that during their search for treasures they have not on one or two occasions been deceived.

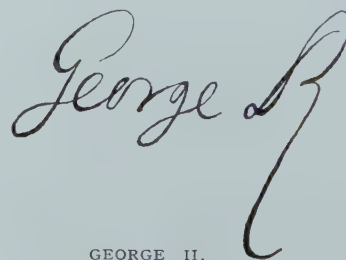
Most of the great authors of the early part of the nineteenth century, for instance, are subjects for the forger. Bogus letters reputed to be in the handwriting of Thackeray, Scott, Byron, and Shelley are frequently to be found, often too, marvellous to relate,

A cursive signature of 'George I.' in dark ink.

GEORGE I.

on paper with a water-mark the date of which is years after the death of the reputed writer.

There are, too, many facsimiles prepared in all good faith, which have on many occasions changed hands as genuine letters. In an edition of Byron's works published many years ago by Galignani, a letter of Byron is reproduced as a frontispiece, and when separated from the book has every appearance of a genuine letter. Nelson letters have been reproduced in many volumes. Scott facsimiles are common, and the excellence of their reproduction makes them a veritable traps for the inexperienced collector.

A cursive signature of 'George II.' in dark ink.

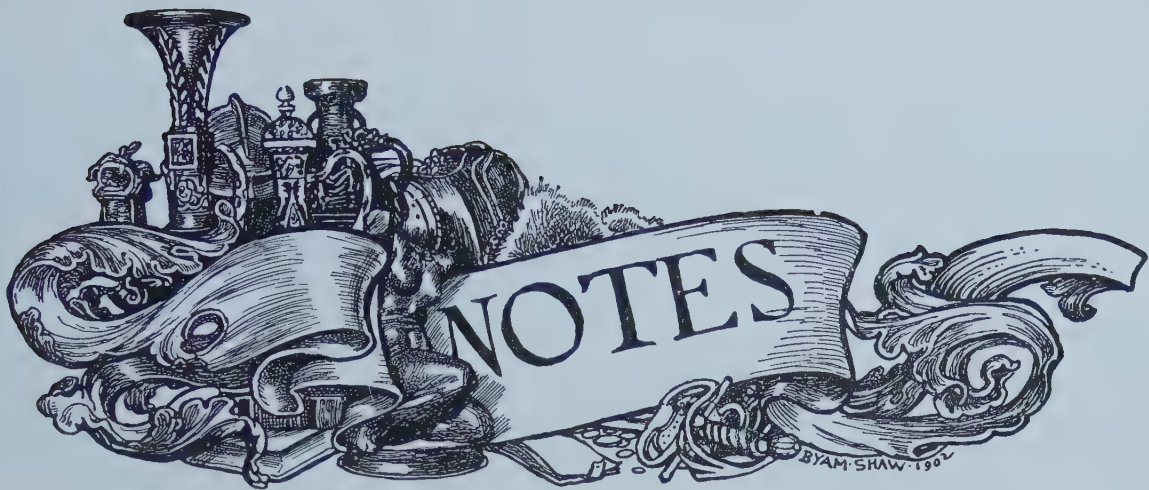
GEORGE II.



Designed & Engraved by J. R. Smith

FLIRTYLLA.

The Nymph whose Charms (a numerous train) Smiles at the Triumph of her Eyes
Have wounded some poor luckless swain And mocks his Letter whilst he dies
London published May 17th 1797 by J. R. Smith, No. 1 King's Street, Covent Garden.



ENGLISH furniture of the eighteenth century is very scarce in Sweden, mainly owing to the fact that during the period of its manufacture the Swedish taste was all for French work, and the masterpieces of the French ébenistes were largely imported to be used as models by the native craftsmen. Some English pieces, however, found their way to the seaports on the west coast, but were little appreciated, the work of the great English cabinet-makers being quite unknown to most people in Sweden. Now, however, Chippendale and Sheraton are becoming known, and their work is being looked for by one or two amateurs.

Chippendale Table

Unfortunately nearly all the pieces that have been in Sweden have now gone back to the country of their origin, and very few indeed remain. The museum at Stockholm, for instance, does not possess a single example of Chippendale's work.

The mahogany tea table illustrated is undoubtedly Chippendale's work, though the photo scarcely does justice to its fine proportions. It measures 36 in. by 23½ in. in width and 29½ in. high. It has been about seven years in the possession of the present owner, who bought it from a dealer at Stockholm, who had possessed it for many years, but who was quite ignorant of anything about Chippendale or his work.



CHIPPENDALE TABLE



VIEW OF NAPLES IN THE 15TH CENTURY, MUSEUM OF S. MARTINO

(Photo: Ministry of Public Instruction, Italy)

THE Neapolitan Museum of S. Martino,* from which the most wonderful panorama is to be seen that artist's or poet's imagination can fancy—the whole of Naples, the bay, Vesuvius, Sorrento, Posillipo, Capri,

* The Certosa of S. Martino was founded in the first half of the 14th century, and was altered and enlarged in the 16th and 17th centuries. A few decades ago it was transformed into a museum of Neapolitan art and relics. It is interesting to compare the two photographs of the actual state of this building, overtowered by the Castello S. Elmo, with the one in which it is shown as it appeared in the 15th century.

and the immensity of the Tyrrhenian with its purple and gold reflections—this museum, placed on a steep height like a falcon's nest, in which have been gradually collected the most precious mementos of Neapolitan art and history, has recently been enriched with a painting of quite peculiar interest, both from the artistic and the archæologic-topographical points of view.

It is a long view of Naples, painted on a panel 107 in. by 26 in., which was ceded recently by the Strozzi family, of Florence, to the Italian government



NAPLES OF TO-DAY

VIEW FROM THE LIGHTHOUSE

THE ARROW INDICATES THE MUSEUM OF S. MARTINO



THE CLOISTERS AT THE MUSEUM OF S. MARTINO, NAPLES

(17TH CENTURY)

for £200. It represents the panorama of the city and the hills beyond, from the sea and the port towards which a whole fleet of ships is seen advancing. A few years ago Benedetto Croce pointed out, in "*Napoli nobilissima*," the importance of this picture, and threw some light upon the historical event here reproduced. It represents, in fact, unquestionably the arrival at Naples of Lorenzo de' Medici in 1479. It is well known that in the autumn of that year, Lorenzo, expecting to be defeated by the allied forces of King Ferrante and Pope Sixtus IV., decided to visit Naples for the purpose of coming to an understanding with the King.

Old Filippo Strozzi was entrusted with the task of making the preparations for the visit, and on December 19th, 1479, Lorenzo, followed by a cortège of beflagged Neapolitan galleys, entered the port in the vessel which Ferrante had sent to meet him at Pisa. A few weeks later the treaty between the Magnifico and the Aragonese King was concluded, and Strozzi had a painting executed in commemoration of the naval event which was due to his efforts. The picture remained in the Strozzi Palace until it was acquired by the Italian government.

The whole city of Naples—small as it was in the 15th century—from Pizzo Falcone and Castel dell'Ovo on the left to the Carmine on the right, spreads

before the spectator with all its churches, campanili, gates, and embattled and beflagged towers. In the centre is the large jetty towards which the escorting boats are steering in a bold curve, with Lorenzo himself probably on board the galley that flies the flag with the lily of Florence. On the jetty, and on the road along the harbour, horsemen and pedestrians are assembled to meet the guest, and some porters are busy unloading two merchantmen that are lying alongside the jetty. A little to the left are the massive walls of the New Castle, which had been reconstructed by Alfonso of Aragon and decorated with the famous sculptured triumphal arch by Francesco Laurana. Rising from the sea in front of the castle is the now demolished Tower of St. Vincent. In the background the city is surrounded by an immense green ring of wooded hills that have gradually given way to new quarters of the town on their lower slopes, whilst the heights have become filled with hundreds and thousands of villas and houses.

Every detail of the picture is executed with minute care; the colour is brilliant, and the state of preservation excellent. It is a beautiful and interesting work of art, which has been fortunate enough to find its way to the city and museum best suited to being its permanent home.—E. M.



PAGE FROM PRAYER BOOK BY P. MOREAU, 1644

DURING the seventeenth century the practice of calligraphy in France was a calling of some importance, and several books of interest—apart from what may be termed the literature of the profession—were produced by writing-masters. These have no suggestion of the beauty of the old manuscripts; but none the less they are worthy of attention, for the sake of the ingenuity and skill with which they were executed. Both the specimens now before us are devotional in character. The earliest in date is entitled "*Les Saintes Prières de l'ame Chrestienne. Escrites & gravées apres le naturel de la plume. Par P. Moreau M^r Escriuain Juré A Paris 1644. Et se vendent chez l'auteur deuant l'orloge du palais.*" The dedication is to the Queen; the size of the page $5\frac{3}{4}$ in. by $3\frac{1}{2}$ in.; the binding in old red morocco, with panelling in gold; and it has the book-plate of Dr. J. P. Le Dru. The page reproduced is a typical specimen of the contents. The borders are repeated each several times; and the script within them is always on a separate plate. Some few emblematical subjects vary the arrangement of the page—"Orgueil" being represented by a graceful figure of a woman richly dressed in the costume of the period, and admiring herself in a mirror; while

French
Calligraphy

"Auarice" is a lean, slippered, and spectacled old hag, counting her money and accompanied by a toad. The writing is fairly good of its somewhat florid kind: the engraving and ornament are better. The author was, as shown by the title-page, a member of the corporation of sworn writing-masters; who added to the functions which we should consider the term to imply, those of licensed calculators and handwriting experts—having a sort of inferior standing, in fact, in the law courts of the period. At this time, only about thirty-three sworn "Maistres Ecrivains" existed; but the corporation was strong and flourishing. The second of our illustrations is a little later in date, as its dedication to "Madame La Dauphine" implies. Its author, L. Senault, also published a set of copies of different sorts of handwriting and letters; but in this *Book of Hours* he has been singularly sparing of his ornaments. He uses, however, some charming floral borders, and, here and there, interlacements and knots of great precision and intricacy. His initials also are interesting. The page is $7\frac{1}{2}$ in. by $4\frac{1}{2}$ in. in size, and the contemporary binding (red morocco) undecorated and lined with yellow satin. The script chiefly employed by Senault is formal, very legible, but somewhat colourless. Here and there, however, as in the dedication, he shows himself able to produce



BOOK OF HOURS BY L. SENAUT Circa 1680

Notes

a really good handwriting. Books of this kind are by no means common. They would furnish an excellent field for the collector; and, so far, have by no means received the attention they undoubtedly deserve.—E. F. STRANGE.



FROM A LITHOGRAPH BY F. H. WEISSENBRUCH AFTER BAKKER KORFF

THE very beautiful lithograph here represented is after a painting by Bakker Korff, drawn on the stone by F. H. Weissenbruch, another charming painter of the Dutch school. There is a remarkably tender strain of refinement throughout this little work, whose delicacy of treatment, combined with sound drawing and excellent composition, must moreover appeal to all.

WITH the enigmatic title of *The Paper Chase* another periodical, issued under the auspices of the Newlyn School, has made its début, and from its get up should certainly attract the attention of those who appreciate "arty" periodicals. With the usual brown cover of the approved Whistlerian hue, and a contents which range from poems, stories, and essays by Stanhope Forbes, Norman Garston, and

Helen Wilson, to illustrations by Lamorna Birch, D. M. Shaw, and E. Procter, it deserves to rank with *The Mask*, *The Neolith*, and similar publications which have appeared during the past few years. Several of the illustrations, which are reproductions of charcoal drawings, are printed in a very effective manner upon antique paper, while the half-tones, of which there are quite a number, are tastefully mounted on paper of a dark green shade.

OF the many fine stipple plates executed by John Condé none is more highly esteemed than his plate of *Mrs. Fitzherbert*, after Collyer, in which that famous beauty is depicted at an early period of her friendship with the Prince of Wales. Collyer also engraved a portrait of *Mrs. Fitzherbert*, after Russell, evidently at a later stage in her career. The plate of Condé's print is still in existence, and weak impressions from it are frequently to be found.

In addition to the long list of stipple engravers whose names are known to every collector, there are quite a number of smaller men whose names are scarcely known to the average amateur. One of these is T. Prattent, who, it is believed, was the engraver of *The Charming Muser*, after Ward, which we reproduce. Prattent engraved several plates after Morland.

The plate *Flirtilla*, by J. R. Smith, is a companion to the same engraver's plate, *Narcissa*, reproduced in our November number.

OF the many portraits executed of that famous beauty Emma Hart, Lady Hamilton, a by no means well-known one is the portrait by Sir Thomas Lawrence in the possession of the Rt. Hon. Evelyn Ashley.

The Portrait of a Man, by Jean Honoré Fragonard, from the Kann collection, which is the subject of our frontispiece, was exhibited last winter at Burlington House under the title of "Portrait of Chardin," by Fragonard. But although there is certainly a slight resemblance between the features of this portrait and those of Chardin at a much later age, such as they appear in the three pastel portraits of Chardin by the master himself, two of which are in the Louvre, the similarity is not sufficient to raise all doubt as to the identity of the sitter, who will have

to remain anonymous until further evidence can be produced.

The picture by Chardin reproduced in the last number is one of a pair purchased by the late Mr. Reginald Nevill some sixty or seventy years ago, now in the possession of Lady Dorothy Nevill. The pictures in question, both of which are signed by the artist, have not been brought to the notice of the various writers who have dealt with Chardin's work, and have never been reproduced before.

THE small but well selected little Exhibition of Handicrafts in the balcony of the New Gallery shows that it is quite time that this important section in art should meet with more attention in this country. In Paris each year in both salons all the eminent craftsmen have it in their power to show what they can do, and what progress the school of design and the perfection of workmanship have made. But here, although there have been of late years many more opportunities than formerly, there is no gallery that has given the craftsman the yearly chance that his brother artists, both painters and sculptors, have got of showing his work regularly, and thus coming in touch with the public at large.

Monsieur Lalique and Monsieur Gaillard, in the centre hall of the New Gallery, as well as Comte Suan de la Croix in his *plique à jour* enamels, shown in a small vitrine upstairs, point to what excellence such work can attain, and they are probably the greatest masters of their art in France. But the English work is very fine. Compare the beauty of line and finish in Miss Florence Steele's well-designed cups, caskets, sword, and presentation trophies with the uninteresting copies from the antique and lifeless adaptations from the cinquecento which we are accustomed to see in this connection. Examine the interesting work of Mr. Richard Garbe in shagreen ivory and various materials, as well as the graceful little modelled figure and head he is showing in a small but beautiful collection of his work.

Then Mr. H. Wilson's jewellery demonstrates a loving care in the gold and silver work, the arrangement of stones embodying many beautiful ideas, and making each jewel a work of art in itself. Mr. Harold Stabler in his fine decorative work, Mr. Cobden Sanderson in his beautiful books, and Mr. Spencer's bold effective iron-work as shown by the Guild of Artificers, besides many others out of the thirty or so craftsmen, point to the ever increasing supply of fine work, and to the fact that opportunity only is wanted to carry it much further, and to bring to the notice of the public that it is possible to surround oneself and live amongst beautiful *modern* things, notwithstanding the fact that our purses will not permit us to fill our homes with the fine work of days gone by.

AT two exhibitions held within the last few years at Reichenberg and Stuttgart, a great amount of public attention was given to the New Year's Old New Year's Cards, mostly of Viennese origin, of the first three decades of the nineteenth century. These cards present a curious manifestation of the artless and in many ways inartistic spirit of the period, which is known in Germany as the "Bildermeier" period. Prof. Dr. Gustav E. Pazaurek is the editor of a folio volume containing many hundreds of reproductions after these quaint expressions of bourgeois taste and sentiment, which has been published in attractive form by Mr. Julius Hoffmann, in Stuttgart, at the price of £2. The title of the album is "Biedermeier-Wünsche."

Whilst it is impossible to agree with the author in his enthusiasm over the artistic merit of these New Year's Cards, the most acceptable of which are those stamped in relief in imitation of Wedgwood ware, it cannot be denied that these cards have a distinct value as documentary evidence of the customs and life and taste of a period that witnessed great political upheavals, but was distressingly barren as regards artistic activity. At any rate, the spirit of that time is far more largely and convincingly expressed in these amusing trifles than in the sham classicism of its architecture and painting and sculpture.

Books Received

- The Court of Russia in the Nineteenth Century*, Vols. I. and II., by E. A. Brayley Hodggets, 24s. net.
- The Summer Garden of Pleasure*, by Mrs. Stephen Batson, 15s. net.
- Jewellery*, by H. Clifford Smith, M.A., 25s. net. (Methuen and Co.)
- Whistler*, by Bernhard Sickert, 2s. net. (Duckworth & Co.)
- Ballads and Lyrics of Love*, by Frank Sidgwick, illustrated by Byam Shaw, R.I., 6s. net. (Chatto & Windus.)
- The Operas of Wagner*, by J. Cuthbert Hadden, illustrated by Byam Shaw, R.I., 6s. net. (T. C. and E. C. Jack.)
- The British Insitution, 1806-1867*, by Algernon Graves, F.S.A., £3 3s. net. (George Bell & Sons.)
- From Edinburgh to India and Burmah*, by W. G. Burn Murdoch, 10s. 6d. net. (G. Routledge & Sons.)
- Royal Academy Pictures*, 5s. net. (Cassell & Co.)
- Tasso's Later Work, Prose, Affinities, Tassian and Miltonic*, by Henry Cloriston, 1s. net; *Yesterdays*, by Henry Cloriston, 1s. net; *Truth's Mirror, or the Age of Brass*, by Ariel, 1s. net. (Postal Literary Alliance.)
- The Mask*, A Monthly Journal, Vol. I., No. 2, by D. J. Rider, 1s. net.
- George Baxter, His Life and Work*, by C. T. Courtney Lewis, 6s. net. (Sampson, Low, Marston & Co., Ltd.)
- The Oxford University Press, A Brief Account*, by Falconer Madan, M.A., 2s. 6d. (Henry Frowde.)
- El Greco*, by Manuel B. Cossío. (V. Suárez, Madrid.)



LADY HAMILTON.

FROM THE PICTURE BY SIR THOMAS LAWRENCE.

By kind permission of the owner, The Rt. Hon. Evelyn Ashley.

Notes and Queries

[*The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.*]

MADONNA AND CHILD.

To the Editor of THE CONNOISSEUR.

DEAR SIR,—I enclose photo of *Madonna and Child* for insertion. I want opinions as to name of artist. The peculiarity is the inset of the "Vested Crucifix." I am told this is very rare, and should lead to identification. The picture is a three-quarter life-size oil painting.

Yours faithfully,

W. D. STRACHAN-
DAVIDSON, Major.

UNIDENTIFIED
PORTRAIT.

To the Editor of
THE CONNOISSEUR.

DEAR SIR,—I enclose photo of a *Lady's Portrait* in my possession. Please reproduce the portrait in your "Notes and Queries," asking for reference to the painter and the person portrayed.

Yours truly,

PNG DALL' ASTE
BRANDOLINI.

UNIDENTIFIED
PORTRAIT.

To the Editor of
THE CONNOISSEUR.

DEAR SIR,—In reply to the "Unidentified Portrait" in your "Notes

and Queries," on page 34 of the May number of THE CONNOISSEUR, I beg to say it is a portrait of the Duchess of Portsmouth in Charles the Second's time, and one of the ladies of his court. I ought to know it well, as my late father had the original one, and it was sold at his death in Ireland, and bought by a dealer. My grandmother copied it in oils.—Yours, etc., EMILIE WARREN.



UNIDENTIFIED PORTRAIT



MADONNA AND CHILD

WINDOW SHUTTERS.

To the Editor of
THE CONNOISSEUR.

DEAR SIR,—Referring to your illustrations on page 102 in June number of THE CONNOISSEUR, it may interest your readers to know that the window shutters of many sixteenth century houses were designed as your cupboard front, and that each quarter of the shutter opened in two ways—one by pinching the middle catch and opening the frame which contained the glass window, and thus admitted the air from the outside; and the second way by lifting the latch on the ornamental plate, and then opening the shutter, which admitted the light while keeping the window closed. I have some very fine specimens of these shutters, and can show them to any one who is interested.

These are very interesting relics of a time when the artistic culture was introduced into every detail of life.

Yours truly, T. G. L.

ANSWERS TO CORRESPONDENTS

Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

Clocks.—China Clock.—10,793 (Lincoln).—It is not possible to judge your china clock exactly from the photograph, but we should say it is probably Meissen china, and about forty to sixty years old. The value is uncertain, perhaps £15 to £20.

Grandfather Clock by Thomas Tompion, London.—10,706 (Bowdon).—Your clock in inlaid case, if original and genuine, should be valuable, but we must see a photograph before we can estimate.

Bracket Clock by Danl. Torin.—10,677 (Brackley).—This maker practised in Hoxton Square in 1766. He is not known to have belonged to any Guild. The case of your clock is most probably old mahogany, not rosewood. The latter was first extensively used during the reign of William IV.

Coins and Medals.—English Copper.—10,762 (Chadwell Heath).—None of the coins in your list are of any special value. At the most you would only get a few pence each for them, and they would have to be in very good condition to bring this.

Italian Gold.—10,750 (Macclesfield).—Your coin is evidently an Italian gold piece, but the rubbing is so indistinct that it is impossible to read the lettering. If we could see the coin itself, we should probably be able to state its origin and value.

Copper Medallion of Mary Queen of Scots.—10,716 (Stirling).—This is probably a comparatively modern cast after the medal by Primavera, and it has only small value. The inscription should read "MARIA STOVVAR REGI SCOTI ANGLI," or, "MARIA STOVVAR REGINA SCOTIÆ ET ANGLIÆ."

Engravings.—Sporting Subjects.—10,756 (Skerries).—It is difficult to form an opinion about your prints without seeing them. As you say they have been varnished, however, and have since been cleaned, we should say that the probable state of the impressions would make their value very small, not more than about £2 the four.

Hogarth's "Idle 'Prentice."—10,772 (Dunstable).—Your four odd plates are only worth a few shillings each. The

demand for Hogarth prints has fallen away, and the complete set of twelve does not fetch more than about £3.

"Miss Foote as 'Maria Darlington,' after G. Clint, by C. Picart.—10,773 (Birkenhead).—The value of this engraving, printed in colours, is about £3.

"Right Hon. Elizabeth Lady Melbourne," after Reynolds, by J. Finlayson.—10,754 (Bootle).—If your mezzotint is a good impression it should fetch £4 to £5.

"Lord Nelson," after Sir William Beechey, by Richard Earlom.—10,755 (West Ealing).—A good impression of this portrait is worth £10 or £12.

"In Old Hyde Park," etc.—10,745 (West Hartlepool).—The engravings you describe are unsaleable, and the best price you could expect would be £1 for the lot. Odd copies of old newspapers are also of small value.

"Interior of Westminster Abbey," after G. Cattermole, by W. Woolnoth.—10,739 (Maidstone).—Your print is worth only a few shillings.

"Bird Catcher" and "Market Woman."—10,731 (Streatham).—Your coloured prints are probably valuable; but we cannot say who they are by without seeing them.

Engravings by Gustave Doré.—10,728 (Shanghai).—These used to bring several pounds each; but owing to change of fashion, they can now be bought for a few shillings.

Furniture.—Chairs.—10,766 (Silsden).—Your three cane chairs are probably of rosewood, and of the early part of the 19th century. They are not yet of sufficient interest, however, to be worth more than 20s. or so each. The value of your four old English elm chairs of the latter part of the 18th century averages about £1 each, the arm-chair being worth, perhaps, slightly more.

Chippendale.—10,795 (Cheltenham).—Your old English Tallboy chest of drawers in the Chippendale style is worth from 10 gns. to 15 gns.

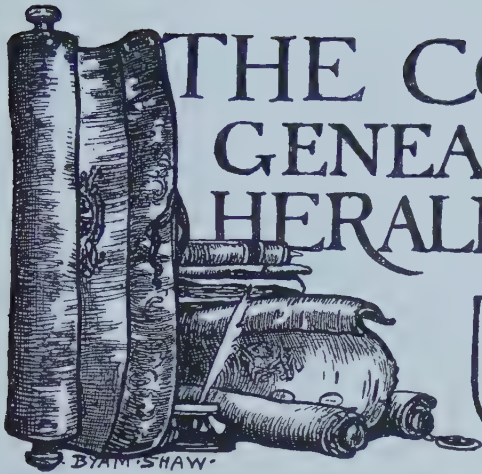
Oak Chest.—10,497 (Kettering).—If genuine, your oak chest is 17th century. Being very plain, however, its value is not more than £5 or £6.

Pewter and Sheffield Plate.—Hot Water Dish, etc.—10,719 (Beckenham).—Your pewter set is made by a well-known London firm; but its interest to a collector is small. Value about 25s.

To Detect Electro-Plated Sheffield Plate.—10,752 (Blundellsands).—It is difficult to explain in print the difference in appearance between old Sheffield plate in its original condition and a piece that has been electro-plated. When compared together, however, the contrast can be easily observed.

Pottery and Porcelain.—Elers Ware.—10,751 (Shepherd's Bush).—From your description we should consider your teapot to be Elers ware, made at Bradwell, Staffordshire, about 1690-1700. This ware is appreciating in value, and yours is apparently a very good specimen. At present it is worth about £2.

Berlin.—10,730 (Bersham).—To answer all your questions in detail would require more space than is at our disposal. It is quite possible that your cup and saucer may be part of a service presented by Frederick the Great to Joseph II. after he succeeded to the throne. He succeeded in 1765, and it is known that Frederick gave a number of services to German Princes in the following year. The inscription ROM : IMP : S.A. refers to the Emperor Joseph's title, ROM : IMP. S. being, of course, Holy Roman Empire. The impressed figure 12 has no special significance. Similar marks are found on a great many specimens of old china; they were placed there by the makers for private purposes, probably to indicate some particular pattern. We do not know the meaning of the bee.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of THE CONNOISSEUR who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Answers to Correspondents Heraldic Department

1,458 (London).—James Hamilton, 1st Earl of Clanbrassill, by his will dated 18 June, 1659, directed that in case of failure of his sons his estates were to be divided into five equal parts among the eldest sons or issue male of his five uncles. These testamentary injunctions were, however, entirely ignored by his only surviving son, Henry, 2nd Earl of Clanbrassill, who, dying 12 January, 1675, without issue, devised his real estates to his widow, Alice, daughter of Henry Moore, 1st Earl of Drogheda, and her heirs; and on the death of this lady, her brother, Henry, 3rd Earl of Drogheda, became seized of the Clanbrassill lands, excepting the Killyleagh portion, which had been settled on the widow of the first earl, then the wife of Sir Robert Maxwell, Bart. Sir Hans Hamilton and James Hamilton, of Bangor, thereupon commenced proceedings on behalf of themselves and others, as representatives of the five uncles, to obtain possession of the property under the will of the first earl; and Lord Drogheda was quickly brought to compromise the matter with these numerous and powerful claimants by granting his interest in the estates to the aforesaid Sir Hans and James Hamilton under deeds dated 17 and 18 January, 1679-80. Disputes, however, again arose between these and the other claimants; but eventually, in 1696, the lands were divided into five portions, for which the several claimants cast lots; and it was arranged by the articles of partition that the several parties should hold their respective proportions as manors distinct in themselves.

1,468 (Tunbridge).—Addison left no male issue, and his only daughter and heiress, Charlotte (by Charlotte, his wife, daughter of Sir Thomas Middleton, of Chirk, and widow of Edward Rich, 3rd Earl of Holland, and 6th Earl of Warwick), died unmarried in 1797. The eminent writer's father, Lancelot Addison, Rector of Milston, near Amesbury, Co. Wilts., Dean of Lichfield, and afterwards Archdeacon of Coventry, was the son of Lancelot Addison, also a clergyman, and grandson of William Addison, of Crabstock, in the parish of Crosby Ravensworth, Co. Westmorland, whose will was proved at Carlisle in 1564. Dean Addison was born at Meaburn Town Head in the parish of Crosby Ravensworth in the year 1632, and, dying 20 April, 1703, was buried in the Churchyard of Lichfield at the entrance of the west door, his tombstone being inscribed: *Hic jacet Lancelotus Addison, S.T.P. hujus ecclesie Decanus, nec non Archidiaconus Coventrie, qui obiit 20 die Aprilis Ann. Dom. 1703. Aetatis sue 71.* He married twice: firstly, Jane, daughter of Nathaniel Gulston, and sister of William Gulston, Bishop of Bristol (1678-1684), by whom he had the celebrated Joseph Addison; and secondly, Dorothy, daughter of John Danvers, of Shackerston, Co. Leicester. Joseph Addison's connection with Ireland was of short duration. He accompanied Lord Wharton, who had been appointed Lord Lieutenant, to Dublin in 1709, and was given the office of Keeper of Records; but curiously enough in none of the biographies (including the notice of him in the new edition of the *Dictionary of National Biography*) is it stated that Addison was a member of the Irish House of Commons. Yet this was the fact. According to the Government Return, he succeeded Robert Saunders in the representation of Cavan, and took his seat in the Dublin Parliament on 13 May, 1709. He soon, however, returned to England, and was elected M.P. for Malmesbury, becoming a member of the Privy Council 16 April, 1717.

1,473 (Salisbury).—George Morley, the munificent Bishop of Winchester, was born in Cheapside, London, 27 February, 1597, and was the son of Francis Morley by Sarah, his wife, sister of Sir John Denham, Lord Chief Justice of the King's Bench in Ireland. He lost both his parents when very young, and also his patrimony, by his father being engaged for other people's debts. He was educated at Westminster and Christchurch, Oxford; and after taking orders held several appointments in the Church. During the period of the Commonwealth he suffered much; but at the Restoration was made Dean of Christchurch, being installed 27 July, 1660. In the following October he was nominated to the bishopric of Worcester, and two years afterwards translated to that of Winchester. Several portraits of him are in existence, notably at Farnham Castle, Christchurch and Pembroke Colleges, Oxford. A correspondent of *Notes and Queries* mentions another portrait he had seen at Balnaboth, Forfarshire, the seat of Col. Hon. Donald Ogilvy, of Clova, whose wife, Maria, 4th daughter of James Morley, claimed to be a lineal descendant of the prelate. Bishop Morley bore for Arms: Argent a lion rampant sable armed gules crowned or, and these armorials seem to belong to a Norfolk family of the name.



THE May sales were in various ways remarkable, more particularly on account of the very high prices paid for



modern pictures in the sale of the extensive collection of the late Mr. Humphrey Roberts, and also for two interesting dispersals of pictures by old masters. The sales of pictures and drawings at Christie's during the month amounted to close on £100,000. The late Mr. John Muir Hetherington's collection of water-colour drawings and pictures (May 1st) consisted of 190 lots, and produced £5,260 17s. 6d. The drawings included a long series by David Cox, among them being: *Going to the Hayfield*, 14 in. by 19 in., 1839, 140 gns.; *Crossing Lancaster Sands*, 14 in. by 20 in., 175 gns.; *Blackberry Gatherers*, 21 in. by 30 in., 110 gns.; and *A Coast Scene with Shrimpers, Sunset*, 7 in. by 10 in., 110 gns.; a series by C. Fielding, including *Snowdon from Capel Curig*, 23 in. by 35 in., 1852, 300 gns.; and *The Shipwreck, Scarborough*, 22 in. by 30 in., 320 gns.; S. Prout, *Strasburg*, 24 in. by 18 in., 180 gns.; J. M. W. Turner, *Lucerne*, 11 in. by 18 in., 300 gns.; P. De Wint, *Stacking Hay*, 20 in. by 30 in., 200 gns.; and *A Ruined Castle, near the Coast*, 14 in. by 22 in., 80 gns. The pictures included: D. Cox, *A Welsh Landscape*, with drover and cattle at a ford, 13 in. by 17 in., 1849, 140 gns.; Sir J. Gilbert, *The Doge of Venice in Council*, 26 in. by 53 in., 1877, 130 gns.; and A. C. Gow, *Captain Bobadil*, on panel, 21 in. by 33 in., 1871, 110 gns.

The ancient and modern pictures, the property of the late Marchioness Conyngham (May 8th), included a portrait by J. Hoppner, catalogued as that of *A Young Gentleman*, but as a matter of fact it represents the Hon. Leicester Stanhope, afterwards fifth Earl of Harrington, in dark coat with white stock, 23 in. by 15 in., 270 gns.; and Murillo, *Portrait of a Gentleman*, in grey dress, black and white sleeves, and white stockings, wearing a sword, 82 in. by 53 in., 205 gns. The miscellaneous property included two whole-length Raeburn

portraits, each 81 in. by 57 in., *Alexander Allan, of Hill-side, Edinburgh*, in dark dress with white stock, seated at a table, 350 gns.; and *Mrs. Allan and Child*, the mother in crimson dress and white turban, seated on the couch with her young daughter, Matilda, who is dressed in white, 350 gns.; G. Romney, *Mrs. Maria Hughes*, afterwards wife of Thomas Lechmere, in pink dress with white trimming and green scarf, 29 in. by 24 in., 320 gns.; F. Clouet, *Portrait of a Gentleman*, in black dress and cap, on panel, 6½ in. by 5½ in., 160 gns.; School of G. Metz, *A Gentleman and his Family*, 32 in. by 41 in., 200 gns.; and Van Orley, *The Holy Family and the Magi*, a pair in one frame, on panel, 19 in. by 13 in., 210 gns. The following Monday's sale (11th) included a drawing by J. M. W. Turner, *Lago di Garda*, 9 in. by 14 in., 240 gns.

Messrs. Robinson, Fisher & Co.'s sale on May 14th included some pictures and drawings the property of the late Mrs. M. E. Adams, of Burnham House, New Barnet, the most important of which was a pastel by J. Russell, *A Group of Miss Darby and the Artist's Son*, the former in white and pink sash, seated in a landscape, the latter standing by her side singing from some music, 40 in. by 30 in., £1,500—this work is mentioned in G. C. Williamson's *John Russell, R.A.* On May 15th, Messrs. Christie's sale was made up of pictures by old masters collected by the late Mr. Hermann Zoeppritz, others from the collection of the Earl of Clarendon, and from numerous private collections. The first-named property realised a total of about £2,200, the chief lots being: A. Van Ostade, *Interior of a Cabaret with Peasants Regaling*, on panel, 17 in. by 22 in., signed and dated 1632, 310 gns.—at the Duke of Cleveland's sale in 1902 this was purchased for 210 gns.; Janssens, *Interior of an Apartment*, with a maid-servant sweeping the floor, on panel, 19 in. by 18 in., 100 gns.; D. Teniers, *A Kitchen*, with a large pile of tubs, pots, pans, and other objects, a woman cooking at a fire, a man standing by her side, on panel, 12 in. by 17 in., described in Smith's *Catalogue*, No. 517, and etched by Teniers, 200 gns.—this came from the Howard-Keeling sale of 1892, when it fetched 52 gns.; B. Van der Weyden, *The Madonna and Child*

In the Sale Room

Enthroned, on panel, 9 in. by 7 in., 600 gns.; T. de Keyser, *Portrait of a Gentleman*, in black dress and hat, on panel, 9 in. by 7 in., 110 gns.; a picture catalogued as by Hondecoeter, but probably by Adrian Van Olen, *Cocks Fighting*, 41 in. by 49 in., 150 gns.; G. Terburg, *Portrait of a Gentleman*, in black dress, standing by a table, holding an orange, 29 in. by 22 in., 200 gns.; J. Stark, *Woody Road Scene*, with a cottage, peasants, and animals, 13 in. by 16 in., 170 gns.; Rembrandt, *A Philosopher Writing*, an elderly man dressed in loose cloak seated writing, globe on the table, etc., on panel, 5½ in. by 5 in., engraved by Le Brun, and described in Smith's *Catalogue*, No. 185, 300 gns.—from the Watson-Taylor sale of 1823 (31 gns.); H. Raeburn, *Portrait of Harie Guthrie, the historian*, in grey gown and grey vest, 35 in. by 27 in., 250 gns.; and Madame Vigée Le Brun, *Portrait of Madame Vestris*, in blue dress cut low with short sleeves trimmed with white, brown hair flowing over her shoulders, walking to left and looking to right, 35 in. by 27 in., signed and dated 1804, 150 gns.—this portrait with two others, "the property of a gentleman," were in the D. H. King sale held in New York March 31st, 1905, when this portrait of Madame Vestris was knocked down for 1,850 dollars.

The concluding portion of this sale comprised in part the property of the Earl of Clarendon, and included a number of Spanish pictures purchased by the fourth Earl of Clarendon when Ambassador at Madrid, 1833-9. Four by F. Goya were: *Portrait of Pepe Illo*, a celebrated bull-fighter, in black costume, with embroidered lapels and red cloak, 24 in. by 19 in., purchased at the artist's sale, 520 gns.—Pepe Illo appears twice in *La Tauromaquia*, engraved in 1815, No. 29 and No. 33, "La desgraciada muerte de Pepe Illo en la plaza de Madrid"; *Portrait of D. José Moñino Conde de Florida-Blanca*, in pink dress, wearing the Order of Charles III., seated on a balcony conversing with an architect, 18 in. by 14 in., 200 gns.—this is a small version of the picture painted in 1783, now the property of the Marquesa de Pontijos; *The Last Parting on the Scaffold*, 13 in. by 10 in., 68 gns.; and *The Capture of the Diligence*, 21 in. by 17 in., 60 gns.; Murillo, *St. Joseph*, in grey and brown dress, supporting with his left arm the Infant Saviour, 38 in. by 31 in., 300 gns.; two by Velasquez, *View in the Park of Pardo*, Philip IV. wearing a white hat and hunting costume is shooting at a stag, three other stags in the background, two attendant grooms with three horses on the right, 74 in. by 60 in., 200 gns.; and *Portrait of Torquemada* (?), in black dress with a chain and an order, 26 in. by 22 in., 135 gns. The property of a nobleman included a picture by A. Van der Neer, *Woody River Scene*, with buildings, moonlight, fisherman, and peasants in the foreground, 25 in. by 34 in., 640 gns.

The Humphrey Roberts collection of modern pictures and water-colour drawings of the English and Continental Schools and works of Early English Masters, occupied Messrs. Christie on Thursday, May 21st, and two following days, 309 lots producing a total of £65,677 5s. The sale was a remarkable triumph for

works by modern artists, and the total considerably in excess of what had been generally anticipated. We deal with this extensive collection in the order of sale. Modern English School:—R. P. Bonington, *Coast Scene*, with fisherfolk and ponies, 13 in. by 17 in., 100 gns.; W. Collins, *Hastings*, on panel, 9 in. by 12 in., 1824, 140 gns.; J. Constable, *The Opening of Waterloo Bridge by George IV.*, 17 in. by 32 in., 1,100 gns.—the most important picture of this event (for which there are two sketches at the South Kensington Museum) is the late Sir Charles Tennant's, which measures 52 in. by 86 in.; *Brighton Beach*, 12 in. by 19 in., 530 gns.; and *View of a Farm*, with carts, and ducks in a stream, 11 in. by 15 in., 320 gns.—there were 11 others by this artist; J. S. Cotman, *Hilly Landscape*, with a pond in the foreground, sunset, 26 in. by 35 in., 160 gns.; D. Cox, *The Setting Sun*, 10 in. by 14 in., 280 gns.; and *Rain, Wind and Stream*, 12 in. by 20 in., 1848, 130 gns.; C. Fielding, *View over the Downs*, with a horseman and figures, 16 in. by 23 in., 1840, 130 gns.; J. Holland, *The Dogana and Santa Maria della Salute, Venice: Moonrise*, 7 in. circle, 110 gns.; A. W. Hunt, *Early Morning Mists rising from Loch Maree*, 41 in. by 71 in., 175 gns.; R. W. Macbeth, *The Ferry Inn*, 13 in. by 30 in., 1881, 115 gns.; G. Mason, *Landscape in Derbyshire: Evening*, 17 in. by 36 in., 1870, 400 gns.; four well-known and frequently exhibited works of Sir J. E. Millais, *Stella*, 44 in. by 36 in., R.A., 1868, engraved by T. L. Atkinson, 1,050 gns.—from the E. C. Potter sale, 1884 (1,400 gns.); *The Gambler's Wife*, 34 in. by 15 in., R.A., 1869, and engraved by C. Waltner, 2,100 gns.—this was purchased by Messrs. Agnew at the Farnworth sale in 1874 for 880 gns., and remained in their possession for some years, but when exhibited in Paris in 1878 it created a perfect *furor*, and half a dozen collectors were anxious to obtain it; *The White Cockade*, on panel, 23 in. by 17 in., 1862, engraved by G. Zobel, 1,050 gns.—from the Webster sale of 1889 (400 gns.); and *The Moon is Up, and Yet it is not Night*, 40 in. by 65 in., R.A., 1890, 900 gns.; H. Moore, *Rough Weather outside Poole*, 23 in. by 39 in., 1890, 220 gns.; four by W. Q. Orchardson, *Hard Hit*, 33 in. by 48 in., R.A., 1879, engraved by Champollion, 3,300 gns.; *Music, when Sweet Voices Die, Vibrates in the Memory*, 29 in. by 31 in., R.A., 1893, 320 gns.; *A Tender Chord*, 34 in. by 28 in., R.A., 1886, 410 gns.; and *Escaped*, 39 in. by 49 in., R.A., 1874, 520 gns.; Briton Riviere, *A Stern Chase is always a Long Chase*, 36 in. by 71 in., R.A., 1876, 300 gns.; J. Stark, *Woody Road Scene*, with cottage, peasant and cows, on panel, 14 in. by 19 in., 150 gns.; and *Landscape*, with a cottage among trees, man and dog on a road to left, on panel, 10 in. by 14 in., 220 gns.; J. M. Swan, *A Broken Solitude*, two Polar bears making their way across the ice, 20 in. by 48 in., 1898, 260 gns.; and *The Piping Fisher-Boy*, 12 in. by 16 in., 1890, 290 gns.; 14 by L. Campbell Taylor, among them *Una and the Red-Cross Knight*, 37 in. by 29 in., 1905, 125 gns.; and *The Young Knight*, 32 in. by 45 in., 1907, 105 gns.; J. M. W. Turner, *The Trossachs*, 25 in. by 39 in., painted circa 1810 for Mr. Munro of Novar, 200 gns.—at the

Novar sale of 1867 this realised 575 gns., and at the J. Orrock sale in 1895, 600 gns.; F. Walker, *The Plough*, 16 in. by 24 in., a replica of the larger picture, 400 gns.; and G. F. Watts, *Pretty Lucy Bond*, half figure in blue and brown dress, 23 in. by 19 in., 1881, 550 gns.; and *Loch Ness*, 35 in. by 27 in., 1899, 450 gns. The first day's sale realised £21,310 16s.

The second day's sale consisted almost exclusively of works by artists of the Continental schools. Drawings: L. L'Hermitte, *Spring Time*, pastel, 13 in. by 17 in., 155 gns.; and *Near the Village: Evening*, pastel, 13 in. by 17 in., 160 gns.; A. Mauve, *Dutch Landscape*, with a peasant girl and two cows, 12 in. by 20 in., 145 gns.; and *Landscape*, with a woodman and waggon, 6 in. by 11 in., 335 gns. Pictures: Jules Breton, *The Cape of Antibes*, 16 in. by 24 in., 1889, 110 gns.; J. C. Cazin, *Landscape*, with a barge on a canal, 14 in. by 17 in., 290 gns.; and *View on a Farm*, a man loading a sand-cart, 12 in. by 15 in., 360 gns.; J. B. C. Corot, *The Edge of a Wood*, with two peasant-women and a cow near a pool, 20 in. by 25 in., 2,150 gns.; *A Quiet Lake*, with a child picking flowers, 15 in. by 21 in., 850 gns.; *Landscape*, with three peasant women in the foreground, 10 in. by 22 in., 1,400 gns.; *Woody Landscape*, with two trees in the centre, 8 in. by 13 in., 200 gns.; *Forest Glade*, with a woodman in the foreground, 12 in. by 9 in., 600 gns.; *Landscape*, with a peasant-woman, 13 in. by 8 in., 310 gns.; *Woody Stream*, with buildings and a bridge, 12 in. by 9 in., 700 gns.; and *Sunshine and Vapour*, a river scene with a man in a punt, 9 in. by 14 in., 400 gns.; C. F. Daubigny, *Village with a Church on the Bank of a River: Sunset*, on panel, 13 in. by 21 in., 1864, 630 gns.; H. Fantin-Latour, *Dahlias in a Vase, Grapes and Peaches*, 20 in. by 18 in., 1868, 400 gns.; H. Harpignies, *Evening*, moorland landscape with a rapid stream, 25 in. by 31 in., 1902, 750 gns.; and *The Lake*, 10 in. by 15 in., 1897, 200 gns.; L. L'Hermitte, *The Flock*, 29 in. by 37 in., 950 gns.; and *The Evening Meal*, 29 in. by 24 in., 840 gns.; five by Josef Israels, *Age*, an old man in blue coat, seated in a chair, 46 in. by 33 in., 1,350 gns.; *Sailing the Toy Boat*, 19 in. by 29 in., 1,600 gns.; *The Widower*, 18 in. by 28 in., 1,200 gns.; *Washing Day*, 15 in. by 21 in., 1,100 gns.; and *Waiting*, 15 in. by 31 in., 720 gns.; Ch. Jacque, *The Flock*, 28 in. by 39 in., 2,500 gns.; and *Watering Horses*, 25 in. by 21 in., 540 gns.; J. Maris, *Ploughing: Evening*, 8 in. by 14 in., 590 gns.; *The Zuyder Zee*, 8 in. by 11 in., 350 gns.; and *A Stranded Fishing-Boat on the Shore*, on panel, 10 in. by 13 in., 150 gns.; A. Mauve, *Ploughing*, on panel, 10 in. by 13 in., 975 gns.; and *Going to Church: Winter*, 7 in. by 12 in., 270 gns.; J. F. Millet, *Seaweed Gatherers*, 19 in. by 15 in., 390 gns.; H. Le Sidaner, *La Place du Théâtre Français, Paris*, 27 in. by 37 in., 115 gns.; C. Troyon, *The Fisherman*, 14 in. by 31 in., 1,050 gns.; *The Sporting Dogs*, a landscape with three dogs in the foreground, on panel, 14 in. by 17 in., 460 gns.; and *Landscape* with cattle, on panel, 11 in. by 15 in., 1,150 gns.; and J. H. Weissenbruch, *Sunny Pastures*, 11 in. by 19 in., 255 gns. English School, J. Crome, *Forest Scene, with group of deer on the right*, 29 in. by 39 in., 150 gns.;

T. Gainsborough, *View in Suffolk*, 25 in. by 36 in., 820 gns.; *Portrait of Mrs. Dorothy Hodges*, in yellow dress, hair dressed high, in an oval, 30 in. by 25 in., 1,000 gns.; and *Portrait of the Hon. Campbell Skinner*, in yellow dress, with white lace collar, oval, 22 in. by 18 in., 280 gns.; J. Hoppner, *The Gipsy*, 25 in. by 20 in., 550 gns.; P. Nasmyth, *Dunkeld Ferry*, 17 in. by 23 in., 260 gns.; Sir H. Raeburn, *Portrait of Dr. Handasyde Edgar, M.D.*, in grey coat, 29 in. by 24 in., 240 gns.; F. Cotes (catalogued as by Sir J. Reynolds), *Portrait of the Hon. Mrs. Brown*, in yellow dress and blue cloak, 29 in. by 24 in., 300 gns.; and G. Romney, *Portrait of Lady Taylor*, in white dress with pink sash, 29 in. by 24 in., 400 gns. The second day's total amounted to £35,321 4s.

The concluding day was entirely devoted to water-colour drawings by English artists: R. P. Bonington, *The Waggon*, 8 in. by 10 in., 200 gns.; Sir E. Burne-Jones, *Angeli Ministrantes*, a design for a window in Salisbury Cathedral, pastel, 83 in. by 59 in., 1878, 71 gns.; D. Cox, *Crossing the Bridge*, 10 in. by 14 in., 115 gns.; A. Goodwin, *Abingdon Churchyard*, old men going to prayers, 19 in. by 35 in., 1872, 95 gns.; A. C. Gow, *The Garrison Marching Out with the Honours of War*, Lille, 1708, 11 in. by 16 in., 1888, 255 gns.; A. W. Hunt, *Whitby: The "Crazy Jane"*, 18 in. by 30 in., 170 gns.; *Durham*, 14 in. by 21 in., 1876, 125 gns.; and *Blue Lights, Tyne-mouth Pier*, 14 in. by 21 in., 1868, 145 gns.; W. Hunt, *The Outhouse*, 21 in. by 29 in., 130 gns.; and *Bird's Nest and Apple Blossom*, 8 in. by 11 in., 100 gns.; Sir J. E. Millais, *Anglers of the Dove*, 4 in. by 5 in., 86 gns.; J. W. North, *Charles's Wain*, 25 in. by 35 in., 120 gns.; a series of 12 by J. M. W. Turner, nearly all described in Armstrong's "Turner"; *Sallanches, Savoy: St. Martin*, 11 in. by 15 in., 1810, 600 gns.—from the Farnley Hall sale, 1890 (400 gns.); *Aske Hall, Yorkshire*, 11 in. by 16 in., engraved by J. Scott for Whitaker's "Richmondshire," 1821, 420 gns.; *Folkestone*, 11 in. by 18 in., 1829, engraved by J. Horsburgh, 520 gns.—from the Farnworth sale, 1874 (600 gns.); *Kirkby Lonsdale Churchyard*, 11 in. by 16 in., 1818, engraved by C. Heath for Whitaker's "Lonsdale," 800 gns.—from the C. Orme sale of 1884 (820 gns.); *The Lake of Geneva, with Mont Blanc in the distance*, 10 in. by 15 in., signed, 1808, 660 gns.; *Sleaford, Lincolnshire*, 9 in. by 13 in., engraved by R. Howlett, 1801, for "Select Views in Lincolnshire," 80 gns.—from the Heugh sale, 1874 (60 gns.); *Florence, from the Road to Fiesole*, 5 in. by 8 in., 1817, engraved by W. R. Smith in Hakewill's "Italy," 200 gns.—from the J. Dillon sale, 1869 (225 gns.); *Conway Castle*, 15 in. by 24 in., 60 gns.; *Corfe Castle*, 5 in. by 8 in., engraved by G. Cooke for "Southern Coast," 80 gns.; *Glastonbury*, 12 in. by 17 in., 100 gns.; *Edinburgh Castle*, 3 in. by 5 in., engraved by T. Higham, 1834, for Scott's "Waverley," 80 gns.; and *Witheam Mill, Sussex*, 7 in. by 10 in., 52 gns. The total of the third day amounted to £9,042 5s.

Two days and a portion of a third (May 27th-29th) were devoted to the exceedingly varied and interesting

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collection of ancient and modern pictures and drawings of the late Sir James Knowles, the founder and editor of *The Nineteenth Century*, and for a long series of years one of the most constant frequenters of Christie's. Possessed of the keen instinct of the genuine collector of taste and discernment, he managed in the course of forty years to form, at a modest expenditure, a very varied and interesting collection of prints and drawings, the 443 lots producing a total of £10,191 13s., a sum which would probably show a very large balance in his favour if the two sides of the ledger were examined. Some of his purchases we know realised many hundred times the amount which they cost. Among the drawings were the following: by Rembrandt, *The Presentation in the Temple*, pen and bistre, £70; *The Nativity*, sketch for the picture in the National Gallery, pen and bistre, £105; *Landscape*, with a low house and some trees, pen and bistre, and view near Amsterdam, £165; and *Study of a Lion*, lying down, pen and sepia, washed, £135; D. Ghirlandajo, *The Adoration of the Magi*, pen and ink, £160; Filippo Lippi, *Study for a Group of Figures*, tempera on prepared paper, £54; Caneletto, *The Outskirts of Venice*, with a number of gondolas and figures, pen and bistre, washed, £80; Claude Gellée, *Italian Landscape*, with trees in the foreground, in bistre, signed, £57; H. Fragonard, *A Landscape*, big trees, and a sheep resting on a hill, large finished drawing in sepia, £200; and *The Entrance to a Park*, with large trees and figures standing by the gate, large finished drawing in sepia, £660; A. Watteau, *Study of a Lady*, seated, holding a fan, in black and red chalk, £350; T. Girtin, *Porte St. Denis*, 15 in. by 19 in., 115 gns.; and J. M. W. Turner, *The Lake of Lucerne*, 9 in. by 14 in., 120 gns.

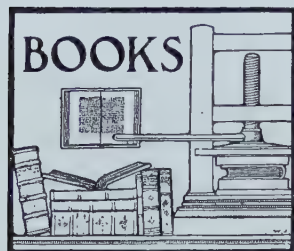
The pictures, ancient and modern, were: Lord Leighton, *Clytie*, 61 in. by 53 in., R.A., 1896, 170 gns.; Sir E. J. Poynter, *High Noon*, 16 in. by 8 in., 1889, 110 gns.; Prince P. Troubetskoy, *Portrait of W. E. Gladstone*, in grey dress, seated, 35 in. by 27 in., painted for the late owner, 125 gns.; G. F. Watts, *The Rider on the White Horse*, 25 in. by 20 in., 260 gns.; Sir J. Reynolds, *Woody Landscape* intersected by a stream of water, 28 in. by 28 in., 410 gns.—this passed through three former sales with the following curious fluctuations: S. Rogers, 1856, 105 gns.; Wynn Ellis, 1876, 65 gns.; and S. H. de Zoete, 1885, 8 gns.; J. B. Greuze, *Head of a Young Girl*, with white dress, oval, 20 in. by 17 in., 110 gns.; Claude Lorrain, *The Fisherman and Angler*, 25 in. by 30 in., described in Smith's *Catalogue*, No. 393, 630 gns.—from the Wynn Ellis sale (66 gns.); J. Van der Capelle, *A Calm*, 18 in. by 18 in., 1,050 gns.—at the S. H. de Zoete sale of 1885 this cost 380 gns.; J. Ruysdael, *The Bleaching Ground*, 17 in. by 21 in., described in Smith's *Catalogue*, No. 200, 940 gns.—from the Novar sale of 1867 (13 gns.).

After the Knowles pictures on May 29th came a miscellaneous assortment of works by ancient and modern artists; but the small collection of twenty lots (sold by order of the Trustees of the late Sir Robert Loder, owing to the death of Lady Loder) completely

overshadowed the other properties. Two were by T. Gainsborough, *A Portrait of the Artist's youngest daughter Mary*, who married on February 21st, 1780, Johann Christian Fischer, the celebrated hautboy player, and died in 1826; she is here represented as quite a young woman, in white dress with black lace fichu, hair dressed high, and playing a guitar, oval, 30 in. by 26 in., 4,550 gns.; and *Mrs. Gainsborough, The Artist's Wife*, as a middle-aged woman, in white dress and pink cloak trimmed with lace, white lace cap tied in a bow under her chin, 28 in. by 23 in., 2,650 gns. These two portraits were in the Heugh sale of 1878, and then realised 360 gns. and 340 gns. respectively. Who was John Heugh, who from 1860 to 1880 had about fourteen more or less important sales—chiefly pictures—at Christie's from 1860 to 1880? His address is given as Upper Brook Street, but his fame as a collector is not recorded in the *Dictionary of National Biography*. On referring to the catalogue of his sale on May 11th, 1878, lots 236, 237, and 238 are three Gainsborough portraits, the first and third were those in the Loder collection, and the second was a portrait of "the unmarried daughter of the painter in a hat with a feather" (350 gns.). At the end of the third entry there is the very interesting and important statement: "The three preceding were bought from the family." The Loder collection also included: Sir J. E. Millais, *My First Sermon*, on panel, 13 in. by 9 in., 100 gns.; Sir T. Lawrence, an unfinished first study of the heads of *Emily and Laura, daughters of C. B. Calmady*, 21 in. circle, 560 gns.; A. and L. Le Nain (ascribed to, but probably the work of a Dutch artist), *A Children's Concert*, an interior with two boys and a young girl round a barrel performing music, a bird-cage on the right, 26 in. by 33 in., signed "N," and dated 1629, 1,270 gns.—this was in the Bredel sale of 1875 (470 gns.); and A. Ostade, *Rustic Interior*, with four peasants singing and playing, on panel, 15 in. by 21 in., 110 gns. The day's sale also included the following pictures: Sir T. Lawrence, *Two Young Children*, with fruit, in a landscape, 50 in. by 40 in., 380 gns.; H. Dawson, *The Wooden Walls of England*, 36 in. by 57 in., exhibited at the British Institution, 1854, 140 gns.; W. Müller, *The Acropolis, Athens*, 38 in. by 64 in., 1843, 130 gns.—from the J. Graham sale, 1877 (760 gns.); D. G. Rossetti, *Proserpine*, 30 in. by 15 in., 1882, 310 gns.—from the Imrie sale of last year (440 gns.); G. Romney, *Portrait of a Lady*, in white dress with a blue riband in her hair, 23 in. by 19 in., 300 gns.; two by Sir W. Beechey, *Portrait of Miss Holl, of Cheltenham*, in white dress with pink sash, 28 in. by 23 in., 170 gns.; and *The Fortune Teller*, 23 in. by 16 in., engraved in mezzotint by J. Young, 75 gns.; and four portraits, each 29 in. by 24 in., catalogued as by J. Hoppner, but more probably the work of Shee: *Mrs. Sophia Dawson*, in white dress and black lacc cape, 950 gns.; her husband, *William Dawson, of St. Leonard's Hill, Berks.*, in dark coat, 160 gns.; *Mrs. Sarah Dawson*, in white dress with blue sash, 670 gns.; and her husband, *William Dawson, of Craven*, in blue coat with brass

buttons, 210 gns. The drawings included: T. M. Richardson, *In the Pass of Glencoe*, 36 in. by 50 in., 1859, 230 gns.; and a pair of pastels by D. Gardner, *Portraits of Mrs. Minchin*, in white dress, and *Capt. R. W. Miller*, in blue uniform and white stock, 15 in. by 12 in., 150 gns.

FOR some reason or other, May is generally a very quiet month so far as book-sales are concerned; but



this year it proved an exception to the rule. Before dealing with the May sales, however, it is necessary to notice two held by Messrs. Hodgson and Puttick and Simpson respectively during the last days of March, as they were of very con-

siderable interest, quite a number of high-class works being disposed of on each occasion. There was, for instance, an excellent copy in the original cloth of Mr. Swinburne's *The Queen Mother: Rosamund*, published by Pickering in 1860. There are really three issues of this book, the first two bearing the imprint of Basil Montagu Pickering, Piccadilly, and the third that of Moxon. There is no difference whatever between the first issues, except that the label on the cover of the first is misprinted "A. G. Swinburne." This copy was so distinguished, and realised £32. It may be mentioned that examples with either Moxon's or Hotten's imprint are of much less interest, the latter especially. This book was sold at Hodgson's in company with several others, e.g., Keats's *Endymion*, 1818, with the one line leaf of erratum and four pages of "Books Published" at the end, £33 10s. (original boards); Tennyson's *Poems by Two Brothers*, 1827, £27 10s. (original boards, with the label); Westmacott's *The English Spy*, 2 vols., 1825-26, £18 (old calf); Chaloner Smith's *British Mezzotint Portraits*, with the photogravure portraits, 4 vols., 1884, £26 10s. (cloth); and a very extensive collection of works by Dickens, which realised £130. This comprised the original edition of *Sunday under Three Heads*, 1836 (wrappers), *The Village Coquettes*, 1836 (in sheets), *The Loving Ballad of Lord Bateman*, 1839, with the pagination in the centre of the leaves—this showing the earliest issue—and *Is she his Wife?* and two copies of *Mr. Nightingale's Diary*, all printed at Boston, U.S.A., in 1877 (original cloth). Exceptions such as these apart, most of the books were bound by Rivière in olive morocco.

At Messrs. Puttick & Simpson's, Alken's *Ideas, Accidental and Incidental to Hunting*, containing 42 coloured plates (1826-30), sold for £49 (morocco); *Qualified Horses and Unqualified Riders*, 7 coloured plates, 1821, for £12 (wrappers); and a curious and very unusual book called *Toutes Sortes de Voitures*, ascribed to V. Adams, and containing a number of coloured plates, n.d. (circa 1820), for £4 12s. (old calf). The *Treatyse of*

Fysshynge with an Angle was only the facsimile published in 1880, but many of the leaves had been illustrated with water-colour drawings by Richard Doyle, and for that reason it realised £19. This copy was exhibited at the Grosvenor Gallery when it was bought by Thomas Satchell, one of the authors of the *Bibliotheca Piscatoria*, for £50. A somewhat similar book, or at any rate one which would be placed in the same category, was an album containing sketches by Doyle, Heath, Rowlandson, Thackeray, and other well-known book-illustrators, and it realised £32; while *The Humourist*, 4 vols., 1819-22, containing 40 coloured plates by George Cruikshank, went for £14 5s. (pictorial boards). This set was reprinted in 1892, and the reprints are becoming scarce, as no more than 260 copies were issued, and the work is in very considerable demand. The present market value of the reprint stands at about £2 (cloth, as issued), whether on large or on small paper, the distinction in this case making very little difference.

The sale held at Sotheby's on the 11th of May and two following days was extremely important. It abounded with scarce and desirable books, and the total amount realised (£2,170) was spread very evenly over the catalogue, so that to describe it properly would occupy a great deal of space. As that is impracticable, the most that can be done is to shortly describe the chief works and mention the prices realised for them. These were as follows: Milton's *Paradise Lost*, 1669, the seventh title-page according to Lowndes, £26 10s. (old calf); Lamb's *Tales from Shakespeare*, 2 vols., 1807, the first edition, with the three pages of advertisements at the end, £19 10s. (morocco extra); Keats's *Lamia*, 1820, first edition, with the half-title and eight pages of advertisements at the end, £18 6s. (morocco extra); Goldsmith's *The Deserted Village*, first edition, 1770, 4to, £26 10s. (morocco extra); *The Traveller*, first edition, 1765, £19 10s. (morocco extra); Pyne's *Royal Residences*, 3 vols., 4to, 1819, £17 5s. (morocco extra); Kip's *Nouveau Théâtre de la Grande Bretagne*, 5 vols., atlas folio, 1724-28, with Winstanley's Audley-ende, the Eddystone Lighthouse, and other additional plates in Vol. V., £34 (contemporary calf); Fuchsius's *De Historia Stirpium Commentarii*, 1542, a large and fine folio in old oak boards, covered with stamped pigskin, £43; Loddige's *Botanical Cabinet*, on large paper, and complete in 20 vols., 4to, 1817-33, £39 (morocco extra); an unusually long series of the *Hakluyt Society's Publications*, comprising 100 consecutive volumes, 1847-99, £57 (original cloth); Franchière's *La Fauconnerie*, 1585, 4to, £12 10s. (morocco super extra); Vancouver's *Voyage to the North Pacific*, 3 vols., 1798, £15 (morocco extra, with the folio atlas); Lafontaine's *Fables Choies*, 4 vols., folio, papier d'Hollande, with the plate of "Le Singe et le Léopard" before the inscription, 1755-59, £15 (russia); Shakespeare's *Taming of the Shrew*, the first and only 4to edition, 1631, £15 (stained and badly damaged, no title-page); and an excessively scarce 8vo by Christopher Saint Germain known as a *Dyalogue in Englysshe betwyxt a Doctoure of Dyvynyte and a Student in the Lawes*, both parts, Robt. Wyer, n.d.,

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and Peter Treverys, 1530, £50 (original binding by John Reynes, stained, worn, and defective).

A great deal had been expected from the sale of the books belonging to the late Mr. W. Jerdone Braikenridge, of Clevedon, and in one sense the expectation was fulfilled, though not in the way anticipated. With the remembrance of the sale of the Braikenridge collection at Christie's still in remembrance, record prices were looked for, but the library proved to be anything but epoch-making. There were no sensational prices, and the same remark applies to the two miscellaneous sales held by Messrs. Sotheby and Puttick & Simpson, respectively, about the middle of May, and to a third sale held on the 25th at Sotheby's. An immense number of books changed hands on these occasions, but the following are all that need be mentioned here:—Alken's *British Sports*, 1821, folio, with 50 large coloured plates, £43 (morocco extra); Clutterbuck's *History of Hertfordshire*, 3 vols, folio (large paper), 1815-27, £17 17s. (half morocco); De Foe's *Robinson Crusoe* and the *Farther Adventures*, the first edition of each volume, £41 (morocco extra, cut down); Lord Lilford's *Birds of the British Islands*, second edition, 7 vols., 1891-97, £51 (morocco extra); Curtis's *Botanical Magazine*, from the commencement in 1787 down to and including 1905, an unusually long run in 134 volumes, £92 (calf); Agassiz's *Recherches sur les Poissons Fossiles*, 5 vols. in 2 and 5 large atlases of plates in 2 vols., 4to and folio, 1833-43, £13 (half morocco); Papworth's *Select Views of London*, 76 coloured plates, 1816, 4to, £20 10s. (calf); a sound copy in calf extra of Bacon's *Novum Organum*, first edition, 1620, £12 10s.; *The Art of Cookery by a Lady* (i.e., Mrs. Glasse), first edition, 1747, folio, £10 (original half binding, last leaf defective); Sowerby's *English Botany*, 41 vols., inclusive of index and supplement, 1790-1849, 8vo, £29 (calf); Alken's *Sporting Repository*, containing 19 coloured plates, 1822, 8vo, £38 (morocco extra, a copy in the original boards has realised as much as £80); and the very scarce eight original parts (in seven) of *A Tale of Two Cities*, 1859, £12 10s. (wrappers).

What attracted the most attention was, however, a series of drawings by H. K. Browne ("Phiz"), made by that artist for a number of well-known books with which his name is intimately associated. Some of these realised very good prices, e.g., 44 drawings for Lever's *Tom Burke*, £130, and 27 drawings for *Jack Hinton*, £90; 28 drawings for *The Commissioner* by G. P. R. James, £29; 12 drawings for Mrs. Trollope's *Charles Chesterfield*, £18 10s.; and 17 drawings for Reynolds's *Robert Macaire in England*, £19 10s. They were sold by Messrs. Puttick & Simpson on May 21st; the day before a good copy of the 1843 edition of *Jorrocks's Jaunts and Jollities* realised as much as £29 (original cloth). The edition of 1843 is the third edition, but quite as important as the first, since it contains coloured plates by Alken. The first portion of the valuable and excellently formed library of the late Mr. Edward James Stanley, of Bridgwater, for many years Member of Parliament for the Western Division of Somersetshire, came up for sale at Sotheby's on May 26th and three

following days, but can be more conveniently dealt with in conjunction with a number of other very extensive and important sales which were held at the beginning of June.

THOUGH quite a number of engraving sales were held during May, only one was of really first importance, that being the sale of engravings, nearly all by old masters, held at Sotheby's rooms on the first day of the month. Some idea of its importance can be gauged from the fact that, though the catalogue contained barely 160 lots, over £5,050 was realised. There were a number of important examples of the works of Rembrandt, and these, generally, sold remarkably well. A first state of *Rembrandt Leaning on a Stone Sill* (No. 21 in Wilson catalogue), for instance, made £300; an early state of *Rembrandt drawing* (Wilson, No. 22), sold for £225; and *Christ Preaching*, called "La Petite Tombe," first state, erroneously described by Wilson as the second state, went for £121. A second state of *The Hundred Guilder* went for £140; an extremely fine early impression of *The Three Trees* made £345; *A Landscape* (Wilson, No. 22) made £111; *John Cornelius Sylvius*, £300; *A Portrait of Coppenol*, called "The great Coppenol," fourth state, sold for £225; and a brilliant impression of the third state of *Burgomaster Six* realised £140.

Early in the sale two prints by the Master of the Caduceus, *Judith with the head of Holofernes*, and *St. Catharine holding a Palm and Sword*, made £100 and £95 respectively; and *The Angel of the Annunciation*, by Martin Schoen, went for £120. In conclusion there must be mentioned two Antonio del Pollajuolo prints, *The Combat of Gladiators*, £115, and *Hercules Combating the Giants*, £205.

Many well-known prints figured in Christie's sale on the 12th, but few made more than ordinary prices. A first state of *The Countess of Salisbury*, by V. Green, for instance, made no more than £105, and five guineas more was given for Bartolozzi's *Countess of Derby*, in colours.

The collection of the late Sir James Knowles at Christie's on the 26th only merits mention for a few items, these being *Lady Hamilton as Nature*, by Smith, after Reynolds, in colours, £273, and a complete set of the *Liber Studiorum*, thirty-eight items of which are from the Turner sale, £367 10s.

THE month of May was an eventful one as regards the old furniture that appeared in the sale room, fine pieces being sold during every week in the month. The chief dispersal was that of the late Marchioness Conyngham, in which sale much fine silver and porcelain was also included. The furniture sold consisted almost entirely of English and French examples of the 18th and early 19th centuries. The gem of the collection was a Louis XVI. oblong table, of tulip wood, round the sides

Furniture

of which are applied 22 square Sèvres porcelain plaques. For this magnificent example of French cabinet making no less than £2,205 was realised. An oval amboyna wood table of the same period, also mounted with Sèvres plaques, formerly the property of Marie Antoinette, made £357; £378 was given for a Louis XVI. upright cabinet, after a design of Weisweiler, and a large English library table, of the time of George IV., went for £315.

The sale of the collections of the Marchioness of Ely and others, on the 28th, was also very notable, high prices occurring throughout the sale. A fine Louis XVI. suite of 13 pieces, covered with Beauvais tapestry, sold for £945; £483 was given for a Chippendale commode, and a Louis XV. writing table went for £262 10s.

THE porcelain sold in the Conyngham and Ely sales, however, proved to be the feature of the month, the general quality being excellent, and the prices realised consequently being high.

Porcelain

Much fine Sèvres and some good Dresden porcelain figured in the first-named sale. A vase, designed by Duplessis, with elephant's head handles, and mounted with ormolu, made £2,310, and another similar, but larger, went for £1,155; a pair of vases, by Noël, 1757, went for £630; another pair, by Baudouin, 1774, for £504; and a dessert service, by Le Guay, Boucot and others, realised £525. Of the Dresden, the chief lot was a figure of a man, which made £115 10s.

In the Ely sale, the best lots were a Worcester service, which, sold in 24 lots, totalled £935; an old Sèvres écuelle cover and stand, by Dodin and Baudouin, went for £514 10s.; a pair of Sèvres vases, by Tandt, 1763, sold for £1,732 10s.; a Chelsea vase and cover, 16½ in. high, made £367 10s.; and a pair of Dresden busts of children, £399. A number of fine Oriental pieces were also sold: two Kang-he vases, with black ground, each making £1,260; a set of five Ming bamboo pattern vases going for £997 10s.; and a large Kang-he beaker-shaped vase for £935.

MANY interesting and valuable objects of art were sold during May, including the Zoeppritz collection of bronzes. In the Conyngham sale, for instance, an upright alabaster plaque, carved with the portraits of Emperor Charles V. and his wife Isabella, Flemish work of the early part of the 16th century, made £462; in the Ely sale, six stained glass windows, German 15th century, at

one time in a church at Boppard, made £525; and in the Zoeppritz sale a Limoges enamel tazza, by Pierre Raymond, went for £183 15s.

THE silver, too, sold during the month was of considerable importance, that which appeared in the Conyngham sale being especially so.

Silver

Many of the Conyngham pieces were superb, and well merited the high prices paid for them. A James I. rose-water ewer and dish, somewhat similar to those sold in the Huth sale for £4,050, made £4,200; a George II. toilet service, of superb quality and one of the finest that has appeared under the hammer for many years, made £871, at 38s. an ounce; and an Augsburg seventeenth century group of Diana reached £1,312 10s. A fine French early seventeenth century rock crystal standing cup and cover, with burnished gold and enamelled mounts, reached £1,995; and a rock-crystal silver-mounted ewer made £315.

On the 27th a small James I. goblet made £410, or nearly £80 an ounce, 160s. an ounce was given for a Charles II. peg tankard and cover, and another tankard of the same period went for 158s. an ounce. An interesting mazer bowl, English, fifteenth to sixteenth century, made £150, and £136 10s. was given for a German early seventeenth century standing cup and cover.

Two important collections of Greek coins were sold during May. The Hagan collection at Sotheby's, which occupied six days, totalled just short of £4,000; and high prices were

Coins

also obtained at the Knowles sale at Christie's. Sotheby's also sold an important group of eight medals, including the small gold medal for Roleia, which made £210.

Glendining & Co. held their usual monthly sale of coins and medals, among the more important items sold being a group of five medals awarded to a colour-sergeant of the Coldstream Guards, which made £12; an H.E.I.C. silver medal for Rodriguez, £6 7s. 6d.; another for Java, £6; and one for Coorg, £6 15s. There must also be mentioned a Naval Medal for the Best Shot in the Navy, 1904, £12 10s.; and a Grand Cross of the Order of the Bath, £7 10s. od.

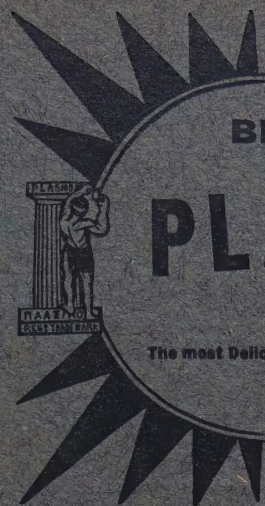
At the same rooms, on the 6th, a violin by Joseph Guarnerius made £110, and a very fine instrument by J. B. Vuillaume, Paris, £43.



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